Regd. No. B. 3517

Solution of X Word No. 58

# filmindia

Vol. 2 No. 3

31st JULY 1936

ANNAS 4

FOR ALL YOUR DESIGNS, LINE AND HALF-TONE

**K. V. KAMATH**

21, DALAL STREET, FORT, BOMBAY

Telephone No. 21172

COLOR BLOCKS & CALENDAR MANUFACTURERS.

# *As the News spreads, so the Crowds increase!*

This Picture has established a Milestone in technical perfection unattained by any Indian Picture.

# "Amar Jyoti" *or* "Immortal Flame"

PRABHAT CINETONE'S CLASSIC OF THE SCREEN

◆

DURGA KHOTE has made the world Philosophic
SHANTA APTE has made the men Romantic
VASANTI - - has made the people Poetic

And then there is the great CHANDRAMOHAN whom the World LOVES to HATE in just another Characteristic Classic Role

◆

And this time he shares his laurels with NANDREKAR — A New Find

◆

For Weeks together, the KRISHNA CINEMA will be the Mecca of all cine fans in Bombay.

◆

THIS IS A PICTURE THAT REFUSES TO BE PUT ASIDE, AND GAINS MORE MOMENTUM EVERY DAY IN ITS POPULARITY

SEE IT ONCE AND REMEMBER IT EVER AFTERWARDS

"IMMORTAL FLAME" IS A PICTURE PRODUCED BY REAL ARTISTS FOR THE ART LOVING PUBLIC

Pleasing to the Eye; Pleasing to the Ear
*and*
Pleasing to the Heart

And who but SHANTARAM could direct it — India's
Ace DIRECTOR

●

*They all go One Way—*

# THE KRISHNA CINEMA

Its your way too if your Search is for CLASS & QUALITY

*Remember:* — **ITS PRABHAT'S BEST**

JULY
1936

# filmindia

VOL. TWO
NO. 3

A MONTHLY JOURNAL DEVOTED TO THE MOTION PICTURE IN INDIA

**CONTENTS**

The Girl on the Cover
VASANTEE

❀

A Case for our Banks—*Editorial*
Bombay Calling—*By Judas*
Pointers of Progress
Confessions of Pandit Indra
Solution of X Word No. 58
Letters of Kamla
Round the Town
Studio Close-ups
Howlers of the Month

❀

ART PLATES

WATCH
*for*
OUR
DEVALI SPECIAL
PROFUSELY ILLUSTRATED

WATCH IN OUR NEXT ISSUE
OUR AUTOGRAPH ALBUM
an
EXCLUSIVE PHOTOGRAPH
of
SHANTA APTE
PRINTED IN TRI-COLOR

# SILENT ZONE!

We understand that the "SILENT ZONE" in the Fort area of Bombay has proved successful.

It therefore appears probable that the Police authorities will impose "SILENT ZONES" elsewhere in Bombay.

●

# SAFETY!

You will we think agree that sometimes it is imperative to give a signal to pedestrians and other cars.

# F I A T

The 1500 CC. FIAT Car has a special finger operated flashing device incorporated which entirely obviates the necessity of using the horn at night.

●

*May we demonstrate this to you?*

## A. HYLAND, LTD.

Hughes Road, - - - BOMBAY.

*Publication Office :*
**75, Apollo St., Bombay**

*Calcutta Office :*
**183, Dharamtola Street**

*London Office :*
**145, Wardour Street, London W. 1.**

*Subscription :*
*Inland* Rs. **3/-**
*Foreign* Rs. **5/-**

# filmindia

Vol. 2 JULY 1936 No. 3

## A CASE FOR OUR BANKS

ELSEWHERE we have published the actual gate receipts of "Dhup Chhaon," a New Theatres' picture, during its twenty weeks' run at the Minerva Talkies in Bombay. A conservative estimate of the takings in other centres of India works out at a net profit of Rs. 3,00,000/- which the picture is confidently expected to earn for the producers during the next two years.

We shall now like to meet some one who will come along and prove to us that an Indian picture with proper quality and appeal was not a paying proposition and as such did not deserve to enlist the help and sympathy of our bankers and financiers for treating picture producing in India as a stable indigenous industry.

If some one came and told us that "Dhup Chhaon" was a solitary happy accident, we shall begin with "Puran Bhakt," and mentioning successes like "Chandidas," "Maya Machindra," "Amrit Manthan," "Devdas," "Jeevan Naiya," "Amar Jyoti," and numerous others, inquire whether all these successes were also happy accidents. And if the pessimist still insists on calling them accidents, then happy is the industry wherein such glorious accidents are so frequent and persistent. The industry will still recommend itself to the trustees of Croesus.

And yet in spite of these successes our industry is in a bad plight simply because of finance.

Barring a few producers like Prabhat, New Theatres, Ranjit and Bombay Talkies, and a couple of others, every other company in India is compelled to restrict its activities because it cannot get a sufficiency of capital.

Unlike shopkeeping and other small trades, this business of producing pictures requires at all times a big capital. Unfortunately, campanies in India as a rule begin with a very small capital financed by men who have different motives besides mere investment. The uniform result in such cases is always fatal.

When a company starts well with enough of capital, acquired on a basis of sound finance, it invariably does well as long as the intentions of those behind remain honest and businesslike.

A case in instance is that of the Bombay Talkies, Limited, which was started with a capital of twenty five lakhs, and is now doing fairly well after the eloquent success of their recent release, "Jeevan Naiya." If the same honesty of purpose and intensity of efforts to produce good pictures shown hitherto, continue in the future, then we shall very soon have a very powerful producing company in India the existence of which naturally provides a fillip to our industry in general.

It is obvious that the Bombay Talkies have not to worry about finance. With proper management of the money in hand they produce so many good pictures in their well equipped studio and do so much good to the industry.

Other companies can do the same only if they finance on usual banking terms and not as they have been getting so far from individual financiers.

There is enough of organizing and business talent in our industry, capable of utilizing big finance to the best advantage of the industry, provided that finance is coming to the industry on reasonable banking terms.

The very fact that for the last twenty years our producers have shown continuous gradual progress by producing numerous pictures, silent and talking, and several with enough merit to vie with the foreign productions, in spite of diverse handicaps, financial difficulties and bitter competition, and are still surviving, shows that the industry with all drawbacks has been paying enough.

These very men, who are now merely lingering at their posts, would have done better had they got more capital on a regular business scale.

This is a case for our banks.

## *Come on, Sir Pheroz !*

Writing about finance for our industry, we are pleased to note the election of Sir Pheroz Sethna as the President of the Motion Picture Society of India. Those active workers backing the Society must be congratulated for landing such a big fish, particularly Mr. K. S. Hirlekar who has made the Society his life work.

Dr. Deshmukh who was the president for the previous year, did practically nothing for the industry, beyond basking in the glory of the presidential chair, if there be any glory attached to it at all at the present stage.

Admitting that the Society is not a representative body as far as the Indian producers are concerned, yet what little the Society does for the industry or in the name of the industry must be supported in the absence of any other body to represent the interests of the industry. Any way, the Society makes enough noise to attract attention and if it goes on doing so consistently it will very soon secure official recognition from the Government.

With a new board and a new president we hope a new order of things will be introduced.

It is high time the Society takes an active interest in the financial problems of our film industry.

With Sir Pheroz Sethna as the President it is rather an easy job for the Society to convene a meeting of all the city bankers and explain to the tin-gods the urgent necessity of saving an industry which holds out such a brilliant promise of being stable and indigenous in the near future if the proper financial backing is forthcoming.

Sir Pheroz Sethna can very easily persuade Sir Sorabji Pochkhanawala to restrain his ambitions of opening a branch of his Bank in England for the present and to devote a bit of the capital at his command for the betterment of our film industry.

If Sir Pheroz Sethna does not believe in merely decorating the presidential chair and realizes the fact that as one of the most prominent businessmen in the city and wielding an overwhelming influence in banking and commercial circles he is in a happy position to do so much good to our film industry, in which he is also personally interested, by enlisting the sympathy of bankers and arresting the attention of all businesslike investors, Sir Pheroz will render an unforgettable service to our film industry.

Will he catch Sir Sorabji by the ear and show him round the Indian studios, take him through statements of gate receipts and account books and prove to him that the industry is a paying proposition for all bona fide investors and that the bankers can more safely invest their money in the film industry than in speculative shares ?

If Sir Pheroz will not do this much then he will continue the traditions of previous presidents who though living were more dead.

**Rs. 500/- down and balance by a very small instalment per month can get you a brand new car of any make—**

***Write to :*** **Garware Finance Corp. Ltd.**
**Bombay 4, or 'Phone 27193**

*STARRING:—*
Manilal—Jiwankumar—Benu Lahiri—Satyanath—Noor Mohammed—Ishrat—Abdul Aziz.

▼

Dev Bala, (By Courtesy of N.T.) Parvati – Sarah – Rani–Rajkumari

▼

*Directs by:—*
JYOTISH MUKHERJEE

A GREAT MASTERPIECE BECOMES A
**GREATER PICTURE!**

# "ASHIANA"

Kali Films Present in Hindusthani an Emotional Dramatic Triumph to Rock the World anew with its Blazing Action and Terrific Emotional Impact.

# "ASHIANA"

***THIS PICTURE IS NOW AWAITING RELEASE***

***THE PICTURE UNDER PRODUCTION***

"MODERN LADY" or TARUNI, (Hindi)

FOR TERRITORIAL RIGHTS and OTHER DETAILS.
Please Negotiate with–Mr. P.N. GANGULY, Sole Proprietor,

**KALI FILMS**
4, Baburam Ghosh Road, Tollyganj, - CALCUTTA.

***Directed by:—***
Sukumar Dasgupta.

***Photographed by:***
Nani Sanyal.

***Audiographed by:***
Madhu Sil, M.Sc.

***Music Conducted by:—***
Niren Lahiri.

***Art Direction by:***
Paresh Bose.

▼

WITH
A BIG LIST OF
PLAYERS

IN THE WAKE OF
DEVDAS

— COMES —
Another Great Success

ON THE TRAIL OF
Dhup Chhaon

# MILLIONAIRE
## (CROREPATI)

THE PICTURE IN A MILLION FOR CINE LOVING MILLIONS

*Starring*: SAIGAL and MOLINA

*Supported by*: PAHARI — NAWAB — JAGDISH

***Thrown in a Bevy of Beautiful Girls— Mad and Glamorous***

*Produced by*: NEW THEATRES (*Calcutta*)

THE SYMBOL OF SUCCESS

***In Its Seventh Successful Week at***

**MINERVA TALKIES**

BOMBAY

FUTURE MILESTONES OF SUCCESS!

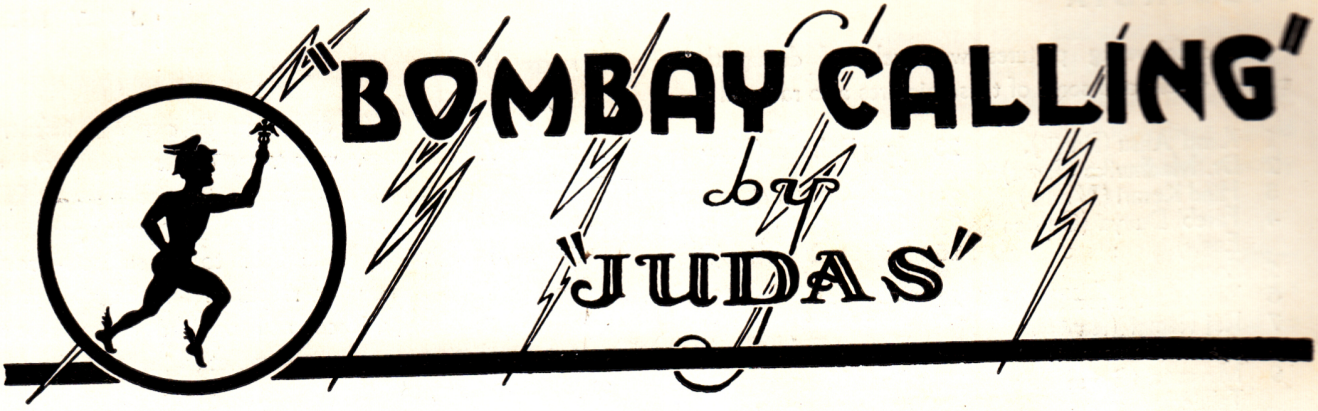
## 'PUJARIN' AND 'MANZIL'

TWO GLORIOUS FLOWERS AT THE ALTAR OF ART

***Released by***

## CALCUTTA FILM EXCHANGE

BOMBAY CALCUTTA MADRAS




### "*Bhagya Chakra*"

To give our readers an idea as to the exact paying possibilities of a good quality picture when it becomes popular with the audiences, we give below the authentic figures of "Bhagya Chakra", a New Theatres Picture, during the non-stop twenty weeks of its first release in the city of Bombay only at one theatre viz the Minerva Talkies. The figures below are net and do not include the entertainment tax :—

| | | Rs. | a. |
|---|---|---|---|
| The | 1st week ... ... | 10,129 | 0 |
| ,, | 2nd ,, ... ... | 8,255 | 0 |
| ,, | 3rd ,, ... ... | 7,151 | 0 |
| ,, | 4th ,, ... ... | 6,993 | 12 |
| ,, | 5th ,, ... ... | 7,616 | 0 |
| ,, | 6th ,, ... ... | 6,498 | 4 |
| ,, | 7th ,, ... ... | 7,258 | 12 |
| ,, | 8th ,, ... ... | 6,192 | 8 |
| ,, | 9th ,, ... ... | 4,520 | 4 |
| ,, | 10th ,, ... ... | 4,828 | 4 |
| ,, | 11th ,, .. ... | 4,281 | 0 |
| ,, | 12th ,, ... ... | 4,201 | 4 |
| ,, | 13th ,, ... ... | 3,998 | 4 |
| ,, | 14th ,, ... ... | 3,620 | 8 |
| ,, | 15th ,, ... ... | 3,829 | 12 |
| ,, | 16th ,, ... ... | 3,488 | 0 |
| ,, | 17th ,, ... ... | 3,418 | 8 |
| ,, | 18th ,, ... ... | 3,334 | 12 |
| ,, | 19th ,, ... ... | 2,957 | 4 |
| ,, | 20th ,, ... ... | 3,709 | 0 |
| | Grand Total Rs. | 1,06,281 | 0 Net. |

During the twenty weeks over 2,63,000 people saw the picture in one city at a single cinema. Rs. 55,000 and odd were paid to the producers (New Theatres) as their share of the very first release. So far, that is, in six months from January, the producers have already received well over Rs. 1,20,000/- from the Bombay circuit through their agents, the Calcutta Film Exchange. There are numerous stations in this circuit still to be exploited for the first run which means that at least Rs. 2,00,000/– will be collected as the producer's share. Calculate another Rs. 50,000 for second and subsequent runs and you get a figure of Rs. 2,50,000/– as the conservative earning of New Theatres from the Bombay Circuit for one picture.

Add to this Rs. 85,000/- the amount at which the Punjab and north India rights were sold and do not forget another Rs. 25,000/- which the Southern circuit is bound to get in addition to Rs. 20,000 odd from the Bengal circuit. That makes a total of Rs. 3.80,000/- as the returns of the producers over a picture that costs barely Rs. 80,000/-. This shows a net profit of Rs. 3,00,000/- for the producers, earned by sheer merit. Anything above that will be just luck.

### *They Ran In and Out.*

During twenty weeks of the run of "Bhagya Chakra" at the Minerva Talkies, more than forty pictures produced by others were being shown at other theatres. From the list below one can understand the competition a good picture has to face in a city like Bombay.

The following pictures were released during those twenty weeks and some of these pictures also ran well :—

1 Kimti Ansu (Ranjit).
2 Dr. Madhurika (Sagar)
3 Hind Kesari (Wadia)
4 Farebi Dunya (Golden Eagle)
5 Satyanarayan.
6 Wild Cat (Imperial).
7 Raj Ramni (Ranjit).
8 Savitri (Saraswati)
9 Mamta (Bombay Talkies)
10 Tofani Tamancha (Paramount)
11 Night of Love (Eastern)
12 Gaibi Gola
13 Immortal Love
14 Dilki Pyas
15 Chalta Putla (Imperial)
16 Ultimatum (Saroj)
17 Soldier's Sweetheart (Ranjit)
18 Snehlata
19 Pahadi Kanya (Wadia)
20 Deccan Queen (Sagar)
21 Dharam Ki Devi (Eastern)
22 Khyber Pass (East India)
23 Jung Bahadur (Bhavnani)
24 Gulam Daku (Imperial)
25 Chalak Chor (Ranjit)
26 Rajput Ramni (Prabhat)
27 Jane Alam
28 Bansari Bala
29 Azad Veer
30 Nazib Ka Chakkar
31 Forbidden Bride (Sagar)
32 Shahu Chor
33 Hoor-e-Samander
34 Madam Fashion
35 Garib Parwar (Ajanta)
36 Andheri Dunya
37 Katil Katari
38 All Quiet on the Maratha Front
39 Mera Pyara
40 Dilka Daku (Ranjit)
41 Sipah Salar (Saroj)
42 Akkalno Bardan (Imperial)

Some of the pictures mentioned above ran well according to their merits and still for twenty weeks "Bhagya Chakra" proved triumphant. Indeed too much so, seeing that in the last week the gate receipts were Rs. 700/- in excess of the weekly qualifying minimum of Rs. 3.000/-. The picture would have gone on for some weeks more, but it was taken away to make room for "Millionaire", the next New Theatres' picture.

Those sceptics who say that the market for Indian pictures is dwindling will do well to study these figures. There have been several other successful pictures like "Toofan Mail" (Ranjit)," "Maya Machindra" (Prabhat), "Amrit Manthan" (Prahbhat)", "Madhuri" (Imperial), "Devdas" (New Theatres), "Chandidas" (New Theatres), "Hunterwali" (Wadia), "Dharmatma" (Prabhat), "Amar Jyoti" (Prabhat). All these pictures have been great box-office hits and have paid the producers several times over their cost of production.

With novelty and quality, pictures pay tremendously well is proved by the unique success of the above pictures. Alas, at present we have only two producers who give us box office hits with a frequency that augurs well for the industry.

## *Amar Jyoti.*

"Amar Jyoti" is an event in our film industry. Director V. Shantaram, who is one of the proprietors of Prabhat Cinetone has shown rare enterprise in successfully producing the first sea story in India. Hitherto, producers in general, had given a wide berth to sea subjects—some because it was beyond their resources and others because it entailed untiring patience and no end of expense to secure a realistic atmosphere complete with the sea, the ships, the sailors, and the pirates.

Undaunted and with the courage of a seasoned pioneer, Shantaram set out to achieve the impossible, with the result that he has given us to-day, "Amar Jyoti", India's first sea picture.

From several view points "Amar Jyoti" is a perfect sea picture. Considering the innumerable difficulties a producer has to surmount in such ambitious pictures, Director Shantaram deserves the gratitude of screen fans and the sincerest congratulations of all actively interested in our film industry.

For sheer technical excellence, there are hardly any pictures in India which can come up to "Amar Jyoti". As a director, almost perfect in technical direction, Mr. Shantaram stands supreme in our film industry. Which, of course, does not mean that there are no other good directors. There are others, but when it comes to a discussion of technical perfection, well, Shantaram is very easily the best.

It is quite in season that the picture has been selected to represent India at the International Exhibition at Vienna.

## *What Next ?*

Talking of Director Shantaram, one must remember his past career. Since the day he produced his first silent picture "Gopal Krishna" for Prabhat, he has always given us a picture different from others and every picture luckily for his company, has always proved a big box office success. He has been a director who has never failed so far. Every silent picture of his was successful and likewise every talkie picture paid its way and a lot over. "Chandrasena" "Maya Machindra," "Amrit Manthan", "Dharmatma" and now "Amar Jyoti" are the glorious successes of Prabhat which have been admired universally, as pictures, smartly different from the usual output and marking mile stones of progress in technique and art in our film industry.

With every success Director Shantaram's work and responsibility are becoming greater. After every new picture Shantaram (fans) expect a better picture which must be different. For four years, Shataram has served his (fans) faithfully and satisfied them. In return he has been rewarded with significant success. But now what will be the next picture? The taste for fantastic costume pictures is getting slightly wearysome. People want burning problems of the hearth to be seen on the screen. They want parallels of real life with their morals. They want a problem to set and a problem solved. They want a new twist to an old story, a new angle to an old view point and a new sermon on an old moral. And they expect this from their favourite director.

Will Director Shantaram again meet them with his shy smile of success by giving them another different story? Let us wait and see!

### *Courting A Crisis!*

That reminds me of Director Jayant Desai. What a marvellous contrast he presents when compared with Director Shantaram. The only common factor between the two is the title of 'director' if it can be called so, for in India, this title is self-imposed, and I know several men who cannot wash a shirt clean, handling the unfortunate and ill used megaphone.

My girl friend compelled me to see his latest brain feat called "Matlabi Dunya" produced by the Ranjit Film Company. All the time during the two and half hour's run of the picture I was trying to classify it. In the opening reels I thought it was a slapstick comedy and when Ghory came along with his grotesque dance technique. I was convinced it was so. But later on as men and women started being shot, thrown about, handled and mishandled in several ways, I thought the story was becoming rather melodramatic. Very soon, the heroine started weeping and her tears washed away the comedy and the drama from my conviction and I was led to believe that the picture was definitely turning out to be a tragedy. And with Khatoon dying suddenly, it did not need much argument to persuade me that it must have been a tragedy at least in the scenario department.

FOR SALE

The most sensational story of the Century

*Saints and Sinners*

By JUDAS

A thrilling social photoplay complete with continuity and dialogues.

*Only bonafide offers will be entertained.*

*Apply* :— The Manager, 'FILMINDIA'
75, Apollo Street, Fort, Bombay.

Personally, I thought the story had great possibilities, though the the theme was a hackneyed one. It could have been a very serious and heartrending picture if the comic spots had been dropped or it would have been a good comedy had the pathos and tragedy been left severely alone.

But between the scenerio writer and the director—I presume they are two different persons, a complete mess was achieved with the result that the picture failed to draw.

The direction of the picture was rotten, illogical and stupid. It seemed to be a race between the director and the scenerio-writer to prove the utter bankruptcy of human intelligence.

In a scene the heroine, Miss Madhuri, leaves with the villain, Ishverlal, having learnt of an accident to the hero, Raja Sandow. In going away abruptly she leaves behind her year old infant, to provide a chance to a five feet cobra to crawl in and jeopardise the life of the little babe. And then comes little Ram Apte and with "supreme courage" catches the snake and throws it away as a garland for old Ghory 'waiting' to receive it. The cobra perhaps thinking that his scene was over goes away quietly for his promised cup of milk.

Scenes like this, and there are several of them, happen in 1936 after twenty years of progress in our Film industry and in pictures produced by the Ranjit Film Co., who call themselves the leaders in the industry.

Personally, I think that Jayant Desai should be sent to a mad house. He is not fit to be let loose amongst such good artistes as Madhuri, Khatoon, Raja Sandow, Ishverlal and others and in such a good producing company as Ranjit.

What Chandulal Shah earned in prestige and reputation by pictures like "Radha Rani", Jayant Desai is losing fast by his silly methods. Ranjit is going down every day just because Chandulal Shah won't change the old order of things. Present times require new things, new men, new

methods, and Mr. Shah, who has always been called a good and lucky man of business, is still experimenting with old tools. What a pity!

The recent failure of Ranjit pictures prove our argument better than all we may write or suggest. Mr. Shah, being an experienced man, knows what he is doing, but he cannot close his eyes to the end which is already in view. If Ranjit desire to regain their one time supremacy they must try different methods. We hope they do get back their old position, somehow.

### *A Gohar Medal Claimant ?*

Recalling the performances of the artistes working in "Mathlabi Dunya", I may state that Madhuri has acquitted herself best. It was also a pleasant surprise to find her considerably reduced in proportions and looking five years younger than in "Noor-e-Vatan", which proves that the girl is serious about her screen career. In this picture all her good work, and I can assure you that she has put in splendid work, has been offered as a sacrifiee to the vanity of intelligence of the worthy director. In the hands of a better director Madhuri will be a greater success and consequently a better business proposition to the ever alert Mr. Shah.

If the Indian music was to be condemned and ridiculed it was not necessary to go to the extent of giving songs to Khatoon and Raja Sandow.

It is a pity that Kamla who has a sweet and vibrant voice was not exploited fully for singing. She was only given a small complimentary role with that silly of sillies, Ghory. I think Kamla can act better than Khatoon, Raja Sandow and Ishwarlal put together.

Raja Sandow is now too old to act the hero. Admitting that this boy had put in some good working during the silents. he has not yet, unfortunately, secured a mastery over the language of the talkies. In his obvious anxiety to do proper justice to the dialogues, he misses his actions and at places does the wrong things. In character roles without straight make-up, old Raja can shine once again.

Ishwarlal is a sincere artiste, but with numerous limitations. In situations where he was compelled to ape Saigal, the poor boy is come off badly. He is more sinned against than a sinner.

And all this because Jayant Desai feels he can direct and Chandulal Shah thinks likewise.

Why not award the "Gohur Medal" to Jayant Desai for his best direction of the year in "Matlabi Dunya"?

I am afraid they might do that too. One can never be too sure of Bombay producers.


# Good News

ARTREEVES

*announces*

VARIABLE AREA ATTACHMENT

*for*

GLOW LAMP RECORD

- ***You can change your variable density recoraing into variable area with little extra cost.***
- ***Complete variable area Artreeves portable equipment for Rs. 12,000 only.***
- ***All spares for AUDIO CAMEX equipment.***

*For all kinds of Cinema Accessories write to:*

**SONO FILM SYNDICATE Ltd. KOLHAPUR**

# FOR THE FIRST TIME IN SCREEN HISTORY

## SAYYED IMTIAZ ALI TAZ

the celebrated Urdu Dramatist of the Punjab has permitted the production of his immortal stage classic

# SUHAG-KA-DAN

(PRICE OF PRAYER)

An ancient tale with an eternal problem-romantic at every turn—thundering through thrilling sequences— pathetic and glorious

*Starring :* — Miss Bibbo and Nandi Khanna

*Supported by* :—Anwari Bai, Jugal Kishore, B.A. Hiralal Madhok and a thousand others.

*Photographed by* :—Herr Baez

*Recorded by* :—B. R. Mehra

*Songs by* :—Prof. Zande Khan

*Music by* :—Feroze Nizani B.A.

*Directed by* :—Jai Kishen Nanda, B.A.

●

***A vivid spectacle of the pristine glory of India presented in a living setting of the ancient monuments of Lahore.***

▼

*PICTURE OF THE YEAR*

**SUHAG-KA-DAN**

# TAJ PRODUCTIONS LIMITED.

LAHORE

# Pointers of Progress

### *Directing on Horseback*

Faced with the difficult problem of directing twelve hundred extras in the Verona sequences for Irving G. Thalberg's production of 'Romeo and Juliet' at the Metro Goldwyn Mayer Studios, Director George Cukor found that the only way he could get about the eight acre set was on horseback. By this means he was able to follow every bit of the intricate action called for by the picture.

### *Even Her*

Kay Francis is the latest star to receive a threatening note. An unknown woman left a note at the star's residence stating that she was in danger of kidnapping. The police were notified to escort the actress to and from the studio, and also to guard her home.

The whole affair seems to be the work of someone who wished to annoy the star. Kidnappers, when they start operations, usually seize the desired victim and write notes afterwards.

### *Her First Kiss*

For the first time in her screen career, the private life is not mentioned here, Marlene Dietrich, the heroine of 'Desire' shows filmgoers exactly how she kisses—Gary Cooper is the fortunate man.

Marlene has always before refused to kiss anyone except a long way from the camera. The nearest approach to this in the past was in the 'Scarlet Empress' and this took place behind yards of diaphanous material. This, by the way, is the first time Marlene Dietrich has kissed Gary Cooper since 'Morocco' in which these two popular stars appeared together for the first time. Of course, old Gary must be carrying the taste still and will perhaps do so for a long time to come. For, after all is said and done, I would pay a lot to get a real kiss from the old girl with all her glamour.

### *Mercy Killings*

The film maker as a rule is the quickest to get a new idea. To him it means more money. In the near future, we shall soon see a picture called 'The Mercy Killer' a novel story dramatizing the subject of 'euthanasia' or mercy killing, which is a current topic of discussion throughout the world.

### *Five Thousand Times*

Mariam Hopkins is the most brushed woman in all Hollywood. Each day during the making of 'These Three 'Mariam's silky blonde hair was brushed approximately five thousand stiff strokes. Because, Mariam's hair is naturally very curly but you will see it straight in the picture.

Mariam says: 'The hair dresser brushed my hair about fifty times during the day and always used exactly one hundred strokes in each brushing. As my hair began to curl again under the hot lights, she damped my hair and again started brushing. . . . Frankly, I am delighted with the straight hair effect. I think most girls have overdone the wavy and curly hair effect and many would find a delightful change of personality by turning to straight hair for a while.'

### *Beauty Sleep*

Sleep has been the beautician's advice to woman for the beginning of time. The Metro Goldwyn Mayer Studios recently made a survey and found out how the modern screen stars observed this advice.

Joan Crawford averages eight hours a night, on a large period bed decorating a specially built sleeping porch.

Jean Harlow must have at least nine hours. She can't stand a clock ticking, shades not drawn and doors unlocked.

Norma Shearer needs eight hours. Her bed room is built over the ocean, even the most stormy surf serving as a lullaby.

Jeanette MacDonald sleeps two five hours stretches a day. Always reads until two in the morning and likes her breakfast in bed.

Luise Rainer sleeps best rolled in a blanket on a sandy beach. Wonder where she sleeps during the rains.

May Robson has ten hours and can't sleep without a cage of canaries in the room.

Madge Evans is capable of twenty four hours at a stretch after completing a picture. Lucky it is after completion. Our Mubarak can beat her hollow by sleeping through days if no one cared to wake him up.

Una Merkel can sleep at any time and any where, but prefers an over stuffed chair or an ottoman.

Joan Crawford has never had a secretary, and carries on an enormous correspondence by long hand. Pretty long hand it must be.

Spencer Tracy's first stage appearance was as a robot in a New York Production of R. U. R. Our actors remain robots throughout, so Spencer really didn't do much.

### *No Nonsense, Kitty Dear*

Temperamental Katherine Hepburn is the regal Mary in 'Mary of Scotland.' Director John Ford is employing his own method to extract the best from his cast. He uses gentle irony and strong sarcasm as, for example the other day, when Katie was playing the scene with Alan Mowbray.

Ford shifted his well chewed pipe and tersely remarked, "Alan, that was splendid. A good scene, but the shot was spoiled, as usual, by Miss Hepburn. Let us do it again".

Katie smiled and said, "Right, let's".

She is used to his biting comments by now and knows he merely wants the best possible results or outbursts.

If only Sulochana would understand that much it will be so much easier for Chowdhary.

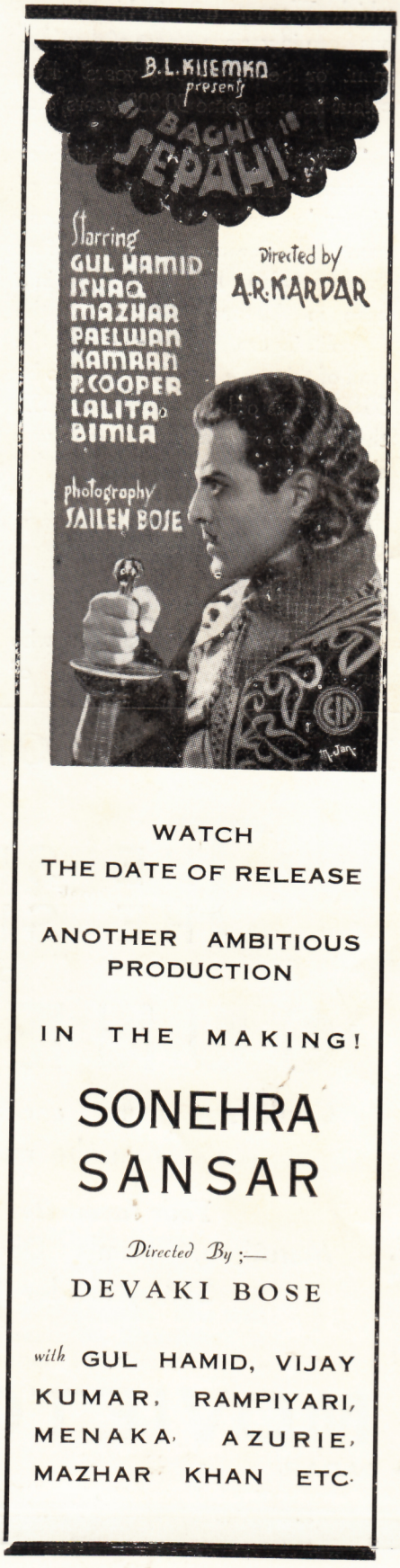
After 'Camille' Greta Garbo's new picture with Robert Taylor, she is to make 'Napoleon' with John Barrymore.

"What is your favourite exercise?" Clarke Gable was asked the other day. "Stretching my imagination", he replied.

Director Cecil B. DeMille will soon be making "Omar Khayyam", the life of the great Persian Poet. Omar, seated no doubt with his loaf of bread and flask of wine in a oasis replete with the latest DeMille plumbing devices, will be the central figure of the second picture on DeMille's present schedule. The first is "Buffalo Bill".

### *Ask Mummy*

Max Miller says he has often been asked whether he is a Jew or a Gentile and always replied that there




are only two people who know that –his mother and father–and that he was born on 21 st November, much to the annoyance of his mother, but each year he sends her a wire congratulating her on her good luck.

### *Mad Marx*

This is a good story. It is so in keeping with the Mad Marx Brother It is that Groucho Marx strolled into the M. G. M. restaurant the other day, peered about the crowded room. Saw no vacant place, and decided on a pickup lunch; reached over the shoulder of an actress who didn't know him and snatched a shrimp out of the salad she was eating, She was too dumbfounded to protest. Groucho nonchalantly strolled on among the tables, nipping an olive here, a quarter of a sandwich there, a bit of French pastry—then ended up with a cigarette. Satisfied, he wandered on out again without having said a word.

Alberto Valentino, brother of the late Rudolph Valentino, has a role in 'Fatal Lady' starring Mary Ellis.

Fredric March has refused to sign long–term contracts with any Hollywood Studios. He believes he can find better parts for himself by freelancing, He is reported to get £ 20,000 per picture. Not so free his free lancing.

* * * * *

"I am more at home with men than I'll ever be with women" says Clarke Gable, the Cave man Lover of the Screen. The world is surely coming to an end.

* * * *

### *Seven Years for Barrymore.*

Garbo is getting her new picture ready in a nice, calm, efficient way. First, there was the subject,

Camille'. Then came the leading man, young man, Mr. Robert Taylor. Now a director has been found—George Cukor. And with him goes John Barrymore, playing his first role since Mercutio.

Barrymore, who is said to steal 'Romeo and Juliet' from Howard and Shearer, has been given a seven year contract at M G.M.

It is glad news he is to be in 'Camille'. He is one of the few male actors who are really in Garbo's class.

### *50,000 years Old.*

Natural colour, such as is used in 'The Trail of the Lonesome Pine' is not a thing that has come to the screen by chance. The technicolor process which Wagner uses in his picture, has been in various stages of development for the past twenty years. But colour itself is some 50,000 years old.

"Colour has held a fascination for humanity since before the dawn of history" reports the research department of Paramount. "The first trace of colour has been found in a cave in Allamvia, Spain. Of the Paleolithic era, the pictures on the wall of this cave are estimated to be 50,000 years old. On May 20, 1895, the first coloured motion picture was shown to the public.

It was hand tinted and consisted of only a few hundred feet of film."

### *With Colour, Better Sound.*

According to G. F. Rackett who superintended the photography of 'The Trail of the Lonesome Pine', the introduction of colour photography will actually improve sound in the theatres.

"The ideal chemical formula for developing a sound track" says Mr. Rackett," differs considerably from the ideal formula for developing black and white pictures. Because of this a compromise has to to be reached in order that the film will have sound as well as pictures that are acceptable.

'In the making of technicolor pictures the sound track is recorded on the positive print and the print developed. After this is done the colour pictures are then printed on the film and no compromise is necessary.'

● *EXTRAORDINARY ANNOUNCEMENT* —

THE SINNER?
THE SINNER?

OR

GUNEHGAR

Could she marry another after she had a child from the man she loves ?

*Directed by* :—H. R. SONIE.

*Your favourites are in the cast* :—
Marutirao, Kamla Devi, Afzal Khan, Gohar, Sonie, Haider Shah and others.

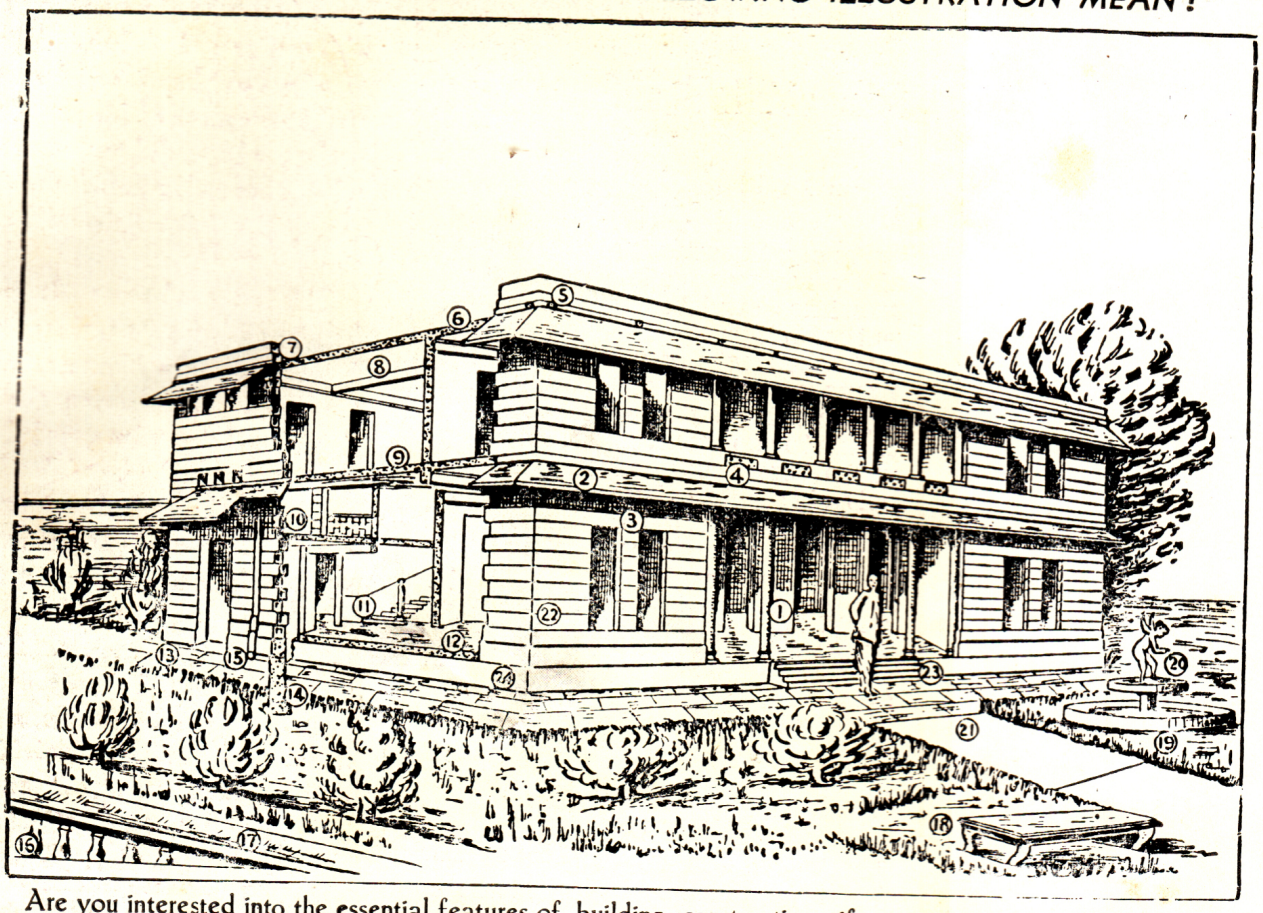
*For territorial rights apply :*

VENUS MOVIETONE CO.
163 A, VINCENT ROAD, DADAR, - - - - BOMBAY.

Mrs. Durga Khote is easily one of our leading stars. Her excellent work in 'Amar Jyoti' (*Prabhat*) is the talk of the town. She will now be seen in 'Pratibha,' a Shalini Super Production - -

# DO YOU KNOW

## WHAT THE NUMBERS IN THE FOLLOWING ILLUSTRATION MEAN?



Are you interested into the essential features of building construction, if so, can you explain what the numbers in this diagram refer to? If not, cut this out and forward it to Post Box No. 397, Bombay requesting further information.

Name .....

Address .....

Profession (if student, state where conducting studies) ..... F.I. 1

# FREE OFFER

If you are interested in any of the following publications, put a cross against those you require and forward this section with your name and address to:—Dept. F.I. 1

## THE CONCRETE ASSOCIATION OF INDIA,

HOME STREET, BOMBAY

1 The Concrete Association of India and How It can help the Cement User
3 The elements of Concrete Making
4 Concrete Floors and Footpaths
5 Concrete Floor Finishes
6 Cement Floor Tiles
7 Concrete Fences and Gateposts
8 Concrete Blocks, Slabs and Bricks
9 Cement Plastering
10 The Economy of Cement Mortar
11 Lintels
12 Concrete Products—some experiments on production costs
13 A General Specification for Portland Cement Concrete
14 Concrete Stairs
15 Small Concrete Tanks and How to Build Them
16 Swimming Pools
17 Municipal Uses of Cement
18 Storage of Portland Cement
19 Rapid Hardening Cement
29 Concrete Driveways for the Bungalow
30 If Cars Had Wings Roads Wouldn't Matter
34 Earthquakes — Analysis of Small Monolithic Concrete Buildings for Earthquake Forces

Name ..... Address .....

Profession (if student, state where conducting studies) .....

F.I.1

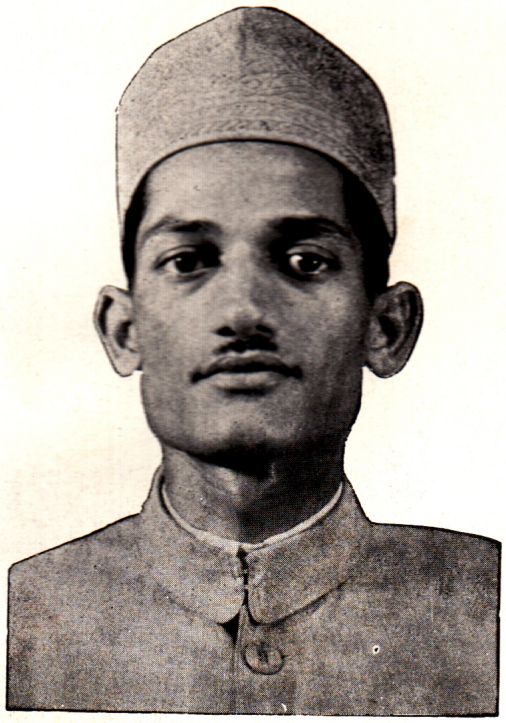
Sweet Siren of the Indian Screen, Mukhtar Begum stars in a musical called "Prem-ki-Aag," produced by the Mukhtar Movietone - -

# Confessions of Pandit Indra

## Our Talkies and Their Dialogues

*( By Our Correspondent )*

**( In the present age of the talkies, the problem of good dialogues has assumed vital importance. Several pictures, otherwise good, have consistently failed because the dialogues were either inappropriate or ineffective. The pen of the dialogue writer has very often decided the difference between success and failure. Good dialogues provide an eloquent tongue to the mute soul of a powerful story. Here we publish an interview with Pandit Indra, one of our prominent writers who has regularly worked for several leading producing companies. We do not necessarily endorse his views, but we recommend them as deserving of serious thought by our producers. Pandit Indra is a leading dramatist and poet and several of his works have earned the jealous admiration of scholars all over the country. What he says below is backed by his great learning and actual association with the stage and the screen for several years. "THE EDITOR." )**



*Pandit Indra*

**Question 1. What part do the dialogues play in our pictures ?**

**Answer:** They reveal the human mind, disclose secrets, propagate principles, lend conviction to a moral and establish closer contact with the audiences. The world invites everything that talks, and a picture that talks has greater possibilities of revolutionizing human life than the one which does not. The dialogue is the tongue of the writer, be it good or bad, and therefore the soul of every picture.

**Question 2. What do you mean by good dialogues ?**

**Answer:** Dialogues are an expression of the human soul, be it in romance, grief, joy or ecstasy. The human mind indulges in soaring imagination and that imagination finds a concrete expression in speech. A great mind will be in greater harmony with the beautiful, with the infinite and naturally its expression will be well composed, well balanced and musical. Which, of course, means that dialogues should have correct expression, requisite harmony, and above all, a correct language. Merely good language with plenty of ornament will not be enough. Every line should have a reason, should convey a sentiment and help to build a beautiful whole.

**Question 3. What is the language of the talkies that ought to be acceptable to the different races in India ?**

**Answer:** It is rather a tall order for a writer to write a language acceptable to all. In India, a language changes with every 100 miles and we find numerous dialects spoken at different places. Urdu, as is generally understood, is a beautiful language, profuse in every expression of the human mind. But it has two schools—the simple and the higher. The Hindi language is not so ornamental as the Urdu and due to its close association with Sanskrit, it has numerous words which can be only understood provincially. A happy compromise between these two languages can be called Hindusthani, which ought to be the language of the Talkies. The idiom of Urdu wedded to the sentiment of Hindi turned out in simple, homely words ought to appeal to classes and masses alike, barring, of course, the people from Madras who I think are not capable of understanding anything beautiful in any language. Hindusthani ought to be the national language of India.

**Question 4. In your opinion, who are the good screen writers we have in our industry to-day ?**

**Answer:** Among the present day writers, Pandit Betab is very easily the best. His excellent dialogues of "Devayani" and "Radha Rani", two Ranjit pictures, will ever be milestones of literature. There was a time when this great man wrote with a spirit that thrilled the soul, but nowadays he seems to have either lost his expression or in the elation of his crowded success is getting his work done by hirelings. Any way, he has not written anything recently to support his past greatness, which is rather unfair to his over generous employers, the Ranjit Film Co.

Kedar Sharma is another promising writer who puts enough sentiment in his work but in his anxiety to express himself effectively he loses sight of accepted idioms.

Modesty, or call it etiquette of the game, stops me from talking about myself.

Barring what I have said above I do not think there are any more writers who can be called good. Dialogue writing for the screen is not the work for senseless scribblers and litho-press 'Katibs'. It is a monopoly of intelligence.

**Question 5. What do you think of men like Aga Hashra Kashmiri, Hakim Ahmed Shuja, Premchand, Abbas Ali, Narottam Vyas, Wakif, Gouri Shankarlal, Akhtar, Shivkumar, Kashyap ?**

**Answer:** A very uncomfortable question ! Still I shall try to answer it as sincerely as I can.

Aga Saheb was a master of verse, a giant on the stage, and an expert in similes and satire. When it came to writing powerfully rhythmic sentences to be uttered with full throat power, Aga Saheb had hardly any rivals. But, I think as a writer for the screen, Aga Saheb was no better than several others and certainly not a bit as good as 'Betab' while on the stage Betab is the big baby of Aga Saheb.

Hakim Ahmed Shuja's dialogues in "Karwan-e-Hayat" lacked thrill and life. They were like a badly woven chain of pearls. This man seems to have the ability for better work, if he cares to take more pains.

Premchandji is admittedly the best novelist in India. I have great reverence for him for his immortal literature, but for screen work, I am afraid, this great man is not much good.

The late Abbas Ali gave us that stage classic, "Sati Manjari." On the stage he had only one better in Aga Saheb. I saw "Afzal", a Bhavnani picture, and I did not think much of the dialogues.

Narottam Vyas is absolutely useless in writing for the screen. He is clumsy in style and lacks the choice of words. Apart from his previous failures, his recent 'feat' in writing the dialogues of "Amar Jyoti" is not at all commendable. Half the thrill of this great picture is killed by the silly dialogues and bad songs of this man. He should not dabble in this business of dialogue writing for the screen.

Wakif ? Why ask me about a man who does not know anything of Hindi and yet has the pretensions of trying to write Hindi dialogues.

Gouri Shankarlal Akhtar, I know, writes for the screen, but what an unholy mess he makes of his work. His picture dialogues are absolutely rotten and what he writes sounds Amharic, the language of the Abyssinians.

Shivkumar is not bad. He writes correctly but his language lacks ornament. He cannot compose any songs and he should not try to.

Kashyap, I refuse to consider as a writer. I think Raffi M. Chowdhary is a much better one while the pretensions of that supposedly 'great' director, Chowdhary of Imperial, in writing dialogues are stupid and foolhardy. Why, even Hafisji and Ratan think that they can write plays by the score. The latest marvel in dialogue writing is Mohanlal Dave who has begun the suicidal experiment of running a race with Betab.

**Question 6. Which pictures, in your opinion, had excellent dialogues ?**

**Answer:** In "Devi Devyani," (Ranjit) "Radha Rani" (Ranjit), "Bala Joban" (Gandharva), the dialogues were the best. In other pictures dialogues are either half good or absolutely bad.

**Question 7. What do you think of dialogues in pictures like "Devdas", "Amar Jyoti", "Temple Bells", "Dr. Madhurika."**

**Answer:** "Devdas" had dialogues badly written from the viewpoint of literature, but the way they were spoken was beautiful and supported by intensely gripping situations the effect on the minds of the people was marvellous.

"Amar Jyoti" was practically killed by the dialogue writer. The story of the picture had a very good chance of delivering a powerful message, had it not been for the weak pen of the writer. The composition of the songs was humbug.

"Temple Bells" is an Imperial picture with dialogues written by Director Chowdhary. Chowdhary's pretensions in writing dialogues are ridiculous. He is not at all a writer and his attempt to do so is foolhardy.

'Dr. Madhurika" is written by Wakif who is a Mahomedan knowing Urdu and attempting to write Hindi, practically a foreign language to him. Barring the only Aga Saheb, there has been no Mahomedan writer capable of writing correct Hindi. They all presume. The dialogues of this picture must therefore contain several mistakes and lack in ornament and idiom.

**Question 8. Which companies, in your opinion, treat the question of dialogues seriously ?**

**Answer:** Again, a difficult question to answer. Personally, I

(*Contd. on Page* 30)

Some Stills from "Holy Crime" the Huns Maiden Success at the Majestic, featuring Baburao Pendharkar, Master Vinayak, Ratnaprabha, Leela Chitnis etc.

*Like a thunder storm it will sweep the silver screen*

**Hark Fans**

A Turntide in the Indian Social History
A Marvel of Historical Events.

# ZAN MURID or KAFIR ISHQ

*Starring:—* The Enchantresses of the Silver Screen:

**SITARA—MOTI—MAYURI**

with

**MISS ? ? (Guess)**

Supported by—Kashinath, Sadiq, Aziz, Sharif, Amir Hassan, Nizam—S. Gulab with Maqba. Another Comical trio, the rib splitting trio.

*Director* **A. H. ESSA.**

*Supervisor* **A. H. BOOTWALLA.**

*Music* **Shanti Kumar.**

**S. S. Tajbhai's Historical Maiden HIT.**

***For booking and territorial rights :—***

# TAJ PICTURES

AGRIPARA CHAWL STREET, - - BOMBAY, 11. 'Phone: 42843.

# IT'S HAPPENED AGAIN!

OVERNIGHT! UNEXPECTED & UNHERALDED...3 STARS- FLASH *the* SCREEN FIRMAMENT *With* SPARKLING BRILLIANCE!

# WAMAQ-EZRA!

A RADHA PRODUCTION

***Directed by:***—TARIT BOSE.

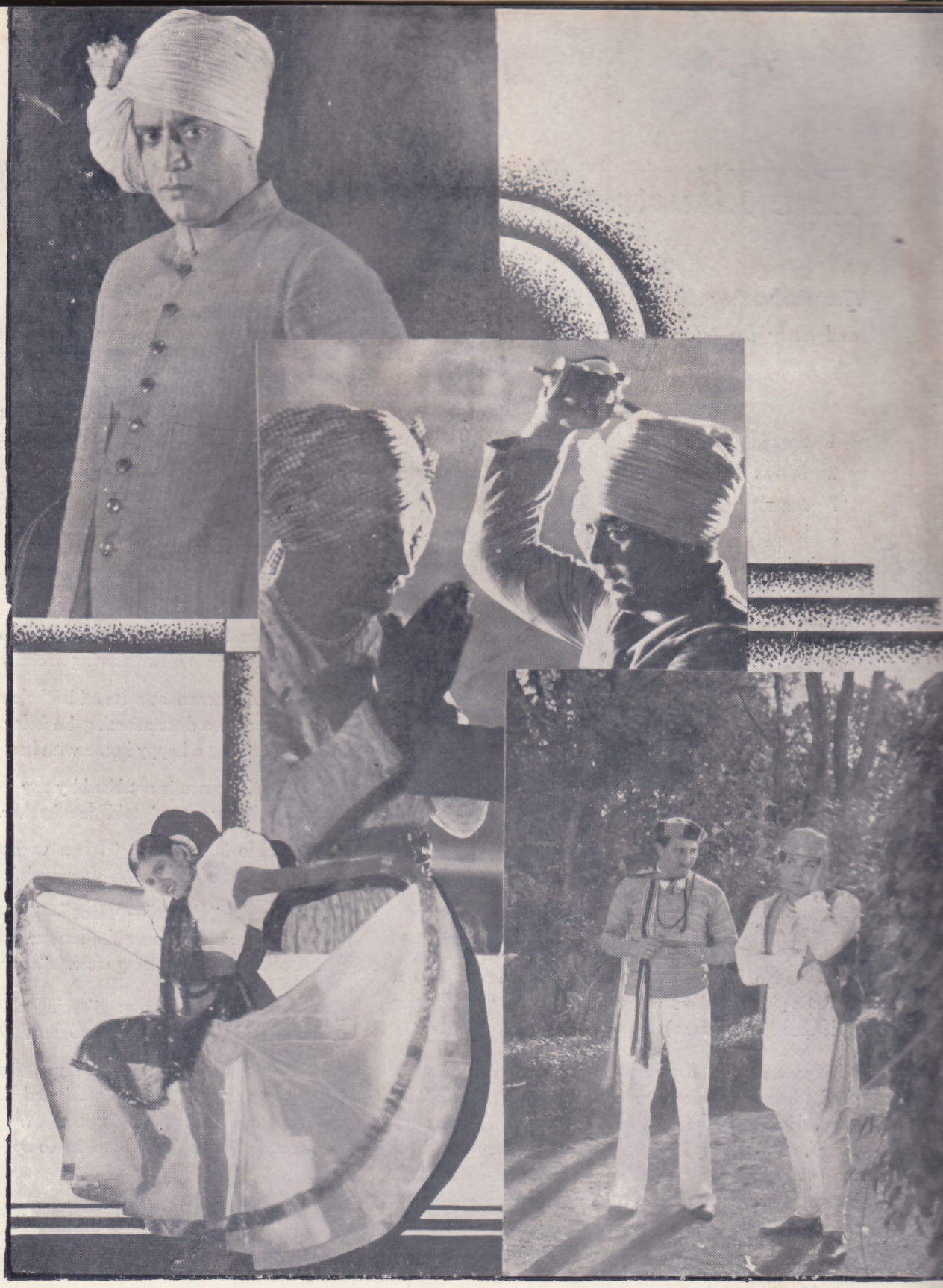
You'll gasp at the daring of men whose decorations were the bullets of a firing squad and the recklessness of women ready to accept death but unwilling to reject Love!

***Released thru :—***

GVALANI BROS.

BOMBAY.

LEWIS



Stills from Mayur Movietone's "Benarsi Thug"

# The Illustrated Weekly X Word No. 58

***The following solutions admit no doubt and may be taken as definite bankers:***

| Across. | | Down. | |
|---|---|---|---|
| 1 | Scena | 3 | Cacao |
| 2 | Caress | 5 | Saw |
| 7 | Aramat | 9 | Tabu |
| 8 | It | 10 | Demesne |
| 15 | Bamboo | 12 | Mar |
| 19 | Sec | 14 | Sold |
| 21 | Yawn | 18 | Doped |
| 32 | Isis | 22 | Afuna |
| 34 | Ado | 23 | Wet |
| 35 | An | 24 | Whist |
| 36 | Nose | 25 | Loser |
| | | 29 | Saga |
| | | 33 | Sos. |

*Now, let us discuss the brain twisters provided by the clever compiler :—*

Clue No. 11. Across. "There, is even nowadays, a romantic glamour about many a noble one." (Interlocking with Clue No. 1 Down.)

Names with a romantic glamour, like Marconi Ford, Mussolini, Hitler etc are still too many on the world' stage. Every day adds to the number. But, 'even nowadays', as the Compiler puts it, suggests the names of women. In the mediævial ages there were numerous important and noble dames with glamorous lives. That there is still 'many a noble one' is undisputed. We therefore suggest 'Dame' as the correct solution.

Clue No. 13 Across: "Heavy ones tend to make one sick."

The choice is between 'cakes' and 'cares.' If a cake is a heavy one would not eat several, as the use of 'ones.' suggests. Even one heavy cake tends to make one sick, then why eat 'ones.' The plural suggests 'cares' which when they are heavy do tend to make one sick. We select 'cares' as a banker.

Clue No. 16 Across: "Many a patent medicine is falsely claimed to be." (Interlocking with No. 16 Down).

With the present progress in drug and patent medicine manufacture, most of the patent medicines are at least 'pure.' Had they not been so, the manufacturers would not spend thousands in advertising impure products. It is doubtful whether they are all cures. Though 'cure' does not fit the clue grammatically without the article 'a' being added, we choose "Cure" as our selection.

Clue No. 17 Across: "Woman who is by nature this seldom attracts discriminating bachelor."

A 'bold' woman attracts all bachelors as a rule, but 'seldom' (rarely) a discriminating bachelor who probably thinks of making a happy home with her.

A 'cold' woman is not liked by any bachelor, either discriminating or not. "Bold" is a banker.

Clue No. 20 Across: "When we get this we inevitably get period of depression afterwards."

Between "Boom"—"Boot"—"Boon" we think "Boom" is the only reasonable answer to the 'inevitable period of depression' coming after. "Boom" is a banker.

Clue No. 26 Across: "Pining often puts a dog off its——." (Interlocked with Clue 27 Down,)

"Pining" does not mean 'always' going off "feed" but 'often' certainly. Between "Feet" and "Feed" the more commonsense selection is "Feed." We however advise an alternative with "Feet" as the compiler often thinks queerly.

Clue No. 28 Across: "The better they are the better will be the race."

"Better" horses need not necessarily mean a 'better' race. Several times first class horses give a bad race. But better 'houses' do always mean a better race of peop e. Bank on "Houses."

Clue No. 31 Across: "Circumstances compel many a poor fellow to ljve in one". (Interlocking with No. 31 Down).

# Solutions and Comments by "XRay"

If the Compiler had meant "Hut" he would have used "man" instead of the "fellow" which sounds rather sarcastic. "Rut" is the only reasonable fit for the clue.

Clue No. 37 Across: "Defective razor blade often makes one."

With a defective razor blade one will be more careful and will not give chances 'often' for a 'gash' but there will certainly be occasions 'often' for a 'gasp.' Bank on 'Gasp.'

Clue No. 38 Across; "From an aeroplane at high altitude even biggest rivers appear to be."

Even at small altitudes rivers may look like 'streams' but at 'high altitudes' they can only appear like "Streaks." We however suggest both, as both seem to have almost equal chances.

Clue No. 1 Down: "What reckless driver often foolishly risks on greasy roads." (Interlocked with 11 Across).

The choice lies between "skin" and "skid." A reckless driver always risks his 'skin' any where. He need not go to a 'greasy road' to do this. But on greasy roads, a skid being almost certain is certainly 'foolish' for a 'reckless driver' who may be an expert, in spite of his recklessness. "Skid-Dame" is a banker.

Clue No. 2 Down: "Cultured people are seldom impressed by any which tends to be sensational."

It is difficult to understand how 'art' can be sensational, an 'act' can be and as such 'cultured' people are 'seldom' impressed. Bank on "Act."

Clue No. 4 Down: "You may count yourself lucky if you ever get your money back from one."

Between 'Race' and 'Rake' the selection lies. From a 'race' you 'often' get your money back and not 'ever' which suggests an almost impossible task. But from a 'rake', supposing you are foolish enough to advance him money, you will certainly be 'lucky' if you 'ever' get back your money. Bank on "Rake."

Clue No. 6 Down: "Often needed for packing."

Arguments apply equally well in both cases—"strap" and "straw." The word 'often' favours 'straw' though slightly, while "strap" cannot be discarded. Strongly advise alternating this obviously simple but difficult clue

Clue No. 13 Down: "Cramped space renders average one uncomfortable for sleeping purposes."

"Couches" are intended for "sleeping purposes" but "coaches" not always. An average 'coach' is always 'uncomfortable' for 'sleeping purposes', having 'cramped space.' Bank on 'coach.'

Clue No. 16 Down: "Children who constantly do this are indeed exasperating". (Interlocked with 16 Across.)

Children who cry are always annoying but when they cry 'constantly' they are 'exasperating.' While those who 'constantly' 'pry' are also exasperating, but they must be found out also 'constantly.' We prefer "Cry-Cure" but suggest the alternative "Pry-Pure" as a possibility.

Clue No. 27 Down: "Busy ironworks makes a lot of." (Interlocked with 26 Across.)

We doubt whether all 'busy' ironworks make a 'lot of 'tin' which also means money, while being busy they certainly do make a 'lot' of "Din." "Feed-Din" can be called a banker.

Clue No. 30 Down: "To deal with these effectively often calls for supreme tact and patience."

We cannot understand why bad 'sons' would require 'supreme' tact and patience. 'Sobs' may require only a little 'tact and patience.' While the 'sot', a habitual drunkard, may be very rough, rash or unreasonable and to deal with him will 'often' call for "Supreme" tact and patience. We bank on "Sots."

Clue No. 31 Down: "Has features which are repellent to sensitive minds." (Interlock: See 31 Across).

In choosing between "Hag" and "Rag" we cannot understand what features a 'hag' has to be so repellent. "Rag," which means a cruel practical joke, has something repellent to sensitive minds. We stick to our selection of "Rut-Rag" and consider it a banker.

**THIS ISSUE HAS BEEN PRINTED ON**

WOOD FREE ART PAPER—Demi 34 lbs.

*Supplied by*

Messrs.

SHAMBHULAL A. SHAH & Co.

Importers, Exporters & Manufacturers' Representatives.

Mulji Jetha Building, 185, Princess Street, - - BOMBAY, 2.

Phone: 25529.

▼

***Printers and Others would be well advised to get in touch with this enterprising firm, who carry a very large and select assortment of Papers and Cards for all purposes at the lowest possible rates.***

# Letters of Kamla

My dear Ratan,

When I recall your bewitching smile for a moment I forget that you are a grown-up elderly woman. My dear that unique smile of yours drops years away from your face and contributes greatly to your success.

Let me remember where I saw you first. I get it. It was in "Raj Rani Mira," as the sister of the hero. Ashok was with me, as usual. We had gone to see the picture, thinking that the one time great director, Debaki Bose, would give us a better show than his previous success, "Puran Bhakt." But he let us down rather badly.

As the scenes unfolded themselves in rather a dull procession, Ashok was losing all interest in the picture. The heavy sprinkling of philosophy in the story was not so much to his liking, being, as he says, the 'Don Juan' of our street. But when you announced your presence with an infinitely sweet "Bhayya," addressed to the hero, Ashok suddenly sat up and was all ears.

"That is getting interesting, sis," said Ashok. "What is getting interesting, my boy?" I inquired anxiously "the story seems to me rather dull." "Fool, that you are," he blurted out, "I am not worrying about the story. Look at that girl. Isn't she sweet ? By God, how 'sexy' she looks."

"Oh, the girl ?" I said, "yes, she is attractive and speaks sweetly. Seems to be a new find. Really, these New Theatres people are great at finding nice girls."

"Nice girls ! This one is damn good stuff and a lot good to fall in love with."

That is his way of falling in love, suddenly, without a warning and sometimes without an excuse and always without any apologies.

Don't believe him, my dear. He is always so spasmodic in his love affairs. You mustn't take him seriously, and pine away for him, because every day he is intensely in love with some one new. What he really loves is novelty. With all his effervescence I thought he had forgotten you sooner than he had fallen in love at first sight.

But this time I was very much mistaken. Because with the first advertisements of "Yahoodi-ki-Larki" appearing in the papers, I found him rather restless and sometimes pensive. On inquiring, I discovered the cause of his malady.

"Oh, she is coming," he muttered more to himself than to me, "My Ratan ! Sweet woman of my dreams."

"Is she really ?" I said, mischievously.

"What do you mean, sis ?" (this, looking angrily at me) She leads in "Yahoodi-ki-Ladki." By God, these fools will not screen a picture soon. They will want to beat the tom-toms for weeks in advance."

At last the picture came and we were there for the first show on the first day. Why, only the first show, if my memory does not play me tricks, I think we sat through all the shows for the day.

Ashok said that he was interested in the film industry and desired to study the reactions on the audiences by sitting through several shows. I knew that the blighter wanted to keep on seeing you. He was frankly fascinated.

The picture was good. It was beautifully written and beautifully acted. No doubt, it was due to the excellent direction, as I thought it then. Your work was thrilling and you sang melodiously.

For weeks after that Ashok came home late almost regularly and told us at home that he was detained by important engagements between his business and his club.

I knew that he was lying. He must have been at the shows almost every day, because when we went to see another picture at the Minerva, the manager saluted recognition with enthusiasm.

I said, "Ashok, the manager seems to be acquainted with you ?"

"Oh yes, he knows me well."

"For a fool ?" I ventured.

"Shut up."

After your success in "Yahoodi-ki Ladki" we naturally expected you to be more successful in future. But when we saw you in "Yasmin" an Eastern Arts picture, we were both frankly disappointed. Ashok looked puzzled after the show.

And then came "Bharat-ki-Beti" which was another apology for art and you looked worse and acted still worse. Ashok was now definitely gloomy. His dream was being destroyed.

Months later, news came in that you were at Kolhapur. I told Ashok about it and he replied, "Oh, that girl, she is off colour. No good for a young man to worry about. I wonder what they have done to her, she is gone damn old."

(*Contd. on Page* 41)

FOR WEEKS IT HAS THRILLED MILLIONS IN BOMBAY and POONA

The Great Picture with a New Revolutionary Theme.

## HUNS PICTURES'

# "HOLY CRIME"

("CHHAYA")

*Featuring*: BABURAO PENDHARKAR, LEELA CHITNIS, B.A., MASTER VINAYAK, RATNAPRABHA, INDIRA WADKAR.

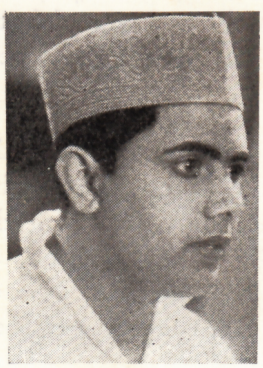
**Everyone who has seen the picture says that it is thrilling in action and soaring in conception.**

*Written by:* **V. S. Khandekar.**
MAHARASHTRA'S GREAT NOVELIST

*Directed by:* MASTER VINAYAK

*Photographed by:* PANDURANG NAIK.

**Gripping Situations—Glorious Melodies—Grand Scenics**



The Picture that Leaves an Eternal Impression on Human Hearts and Kindles an Immortal Flame in the Human Souls

*Released thru*

## PEERLESS PICTURES,

116, Charni Road, - - BOMBAY, 4.

Some Intensely Gripping Situations from Sangeet Film Co.'s "Call of the Soul", a Jaddan Bai Production.

( *Continued from page* 19 )

thing Prabhat's are the only people who put in serious efforts to secure good and appropriate dialogues though unfortunately they do not seem to have yet hit upon a good writer who will give them all round satisfaction. Another more unfortunate feature in their organization is the majority of Maharashtrian artistes whose throats somehow are not built for the Hindi-Urdu language. The final effect is therefore rather amateurish and unconvincing.

New Theatres stand second in number in their sincerity to give good dialogues. Their main asset is in the possession of excellent artistes who can speak the language as it should be spoken. If only they polish their writings a little more, they will easily secure the pride of first place.

Ranjit's were sincere once, but not now. In engaging Betab they have the best man for the job. But somehow the dialogues of their recent pictures have been bad and too bad for Betab. Betab is not probably giving them full value because Betab's best is certainly the best in our film industry. Recently, I saw a picture of Ranjit's called "Dilka Daku" with dialogues written by Madhok. What this man knows of the language is not worth knowing. At their best the songs were stupid enough. What a pity and a shame it is that having a super master like Betab at his beck and call, Chandulal Shah should vindicate common sense by getting his dialogues written by small men like Madhok.

Sagar's put in sincere efforts to get good dialogues, but unfortunately they themselves cannot differentiate between the good and bad ones.

The dialogues of Imperial are distinguished because of their unique bad quality.

The other companies as they stand today are not worth considering.

**Question 9. Do you think that a director should himself know the language well and understand the spirit of the dialogues ?**

**Answer:** If the director happens to know the language well, it is such a great advantage for the writer and so good for the picture itself. But at all times a director simply must understand the sense and spirit of every word in the dialogue.

**Question 10. Which directors, in your opinion, understand the language well and grasp correctly the spirit of the dialogues ?**

**Answer:** By asking me a question of this nature I wonder whether you want me to work in this line any longer. However, I shall express my sincere opinion even at the risk of earning the penalty of displeasure from several.

This question must be judged from two view points, one being that of personal contact and the other being that of public results. With some men I have come into actual contact while others I judge from their results on the screen. So, here it is, for what it is worth.

It is not possible for me to discuss here people who are not in the news. I am therefore discussing the most important figure heads of the industry. I am not discussing them from the view point of success or technical knowledge or efficiency, but merely from a literary view point.

Baburao Patel is easily the most vibrant personality in our film industry. He is such a complex type in human psychology that at times it is practiaclly impossible to size this man up. Intellectually a giant with a soaring flight of imagination, things come to him with an ease which makes difficulties look small and human efforts unnecessary. He is easily the best read man in our industry and certainly the most powerful writer. I have been in very close touch with this man, and I can say with confidence born of close and intelligent association, that no other man in the entire film industry is so much capable of understanding the sense, the propriety and the spirit of the dialogues as Baburao Patel. He is miles ahead of others where literature and intelligence are discussed. His intimate knowledge of music, of its scales and rhythm makes him a powerful critic of a writer who wants to indulge too freely in his poetic licence.

Director Chowdhary's knowledge of Hindi and Urdu is certainly enough for his work. But mere knowledge cannot qualify a man to write screen dialogues. Chowdhary certainly has a great power of understanding the sense and the spirit of dialogues, but after closely analysing his work I doubt whether he has the depth of intelligence requisite for lending a sentimental background to the spoken word. However, he is still among the best men available.

Raffi M. Chowdhary easily ranks third. Writing pretty well himself, he seems to be in a position to understand and grasp things, but I doubt his literary attainments.

Creative thinking can be called Director Shantaram's ***forte***. He is very easily the best technical director in India. He is also very lucky. Shantaram is living in an atmosphere which is not very congenial for securing attainments in the Hindi-Urdu language. And still this great man, for truly he is great, rises up to the occasion so consistently that every time he has given to us numerous

he seems to be in a position to understand and grasp things, but I doubt his literary attainments.

Creative thinking, can be called Director Shantaram's ***forte.*** He is very easily the best technical director in India. He is also very lucky. Shantaram is living in an atmosphere which is not very congenial for securing attainments in the Hindi Urdu language. And still this great man, for truly he is great, rises up to the occasion so consistently that every time he has given to us numerous beautiful situations in his pictures so well tuned sentimentally that, but for his correct understanding of the language and its spirit, these situations would have been lost on the public.

"Dhup Chhaon" proves the superiority of intellect which is the proud possession of Director Nitin Bose, without whose excellent understanding, several situations in the picture would have failed. Director Barua and Atorthy also need honourable mention as people who are so necessary with their deep understanding for absorbing the spirit of the dialogues.

Whatever people think of Debaki Bose I am afraid I can't agree with them in the matter of dialogues. He is no doubt a very good thinker, but when it comes to putting thoughts into words, I am afraid he fails miserably. His dialogues lack expression, and carry sentiment clumsily.

In his vindictive chase after money Chandulal Shah seems to have lost sight of the finer sentiments of the human heart. He is not a literary man and I doubt his capacity to understand or demand any beauty in dialogues. Any way he does not betray any ability of this nature in his numerous pictures.

Amongst the "colts." Director Vinayak is easily the best. Being a poet. he taxes his brain enough till it approves of certain dialogues to fit certain situations. His youth and inexperience make him very stubborn in argument—sometimes even to the point of being dogmatic. Still, he is a future hope, and a brilliant one.

Director Badami is honest with himself and with the world. He does not make any pretence of intelligent understanding of dialogues. He admits, like the frank and honest man that he is, his limitations, and allows himself to be led by the Mahomedan ***munshis*** that surround him.

Other are just others.

**Question 11. Sorry, Panditji, to take so much of your time, but after all this will you tell us how some of our artistes fare with their dialogues?**

**Answer:** Chandramohan (Prabhat) is the only man in India who speaks both Hindi and Urdu best. Prithviraj comes second with a little extra leaning towards Urdu. Jagdish surprises me with his excellent Hindi. His Urdu is also nice. Saigal is better in Urdu than in Hindi Director Jagirdar, who also acts, is perhaps the only Maharashtrian who speaks Hindi and Urdu equally well with the correct intonation. Nazir is the only Mahomedan who speaks good Hindi. His Urdu is also excellent. Amongst Bengalees, K.C. Dey is probably the best Hindi-Urdu speaker, Nawab's stagy method robs the language of its refinement. Keky Adajania does not speak, rather he barks out words. He is no good. The list of others is too big to go through just yet.

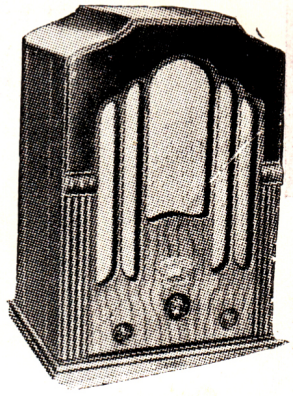
**Question 12.** What about the girls, Panditji?

**Answer:** Now spare me from myself. Once I start talking I shall have to tell you the truth, and women do not like any truths to be told about them.

Now, now, stop. I am not going to answer any more questions. Its enough bad work for one day.


**HERE'S A RADIO FOR EVERY HOME**

SWITCH IT ON AND IN A MINUTE YOU ARE IN TOUCH WITH THE BEST ENTERTAINMENT



***Hear the best performances***

**Rs. 35/-** brings this new marvel into your home with a stonewall Guarantee of 2 year's Free Service

These are **supreme machines with minimum cost**

***If you buy one :—***

YOU WILL KEEP ON TELLING YOUR FRIENDS & NEIGHBOURS

***A MACHINE IN A MILLION***

**Radio repairing a speciality**

**RAJWANY BROTHERS**

134 F. Nagdevi Street, - - - - - BOMBAY 3.

"Come if you care to. I am waiting," says this beautiful love bird in "Savkari Pash," a Shalini Cinetone Picture

# A SHAKESPEARIAN SUCCESS

being brought to

INDIAN SCREEN

by

"HE" who gave you

KHOON-KA-KHOON

*(Urdu Adaptation of 'Hamlet')*

**SORAB MODI**

*(The famous character actor)*

has great pleasure

in

announcing

# Saed-E-havas

MINERVA FILM Co's. (Sewree)

*Maiden Urdu Musical*

*Starring :—*

SORAB MODI

S. G. ANJUM

SHAMA

CHANDRA KUMAR

(Child-star)

*being produced in real settings at their own up-to-date studio*

*It is going to be greater than 'Khoon-Ka-Khoon'*

*Watch for it at your favourite theatre*

*For booking apply to :* **EVERGREEN PICTURES,** Ballard Estate,

BOMBAY

Ratan, the girl with the bewitching smile, will be soon seen in 'Woman's Challenge', a Kolhapur Cinetone Picture. Her glorious singing is reported to be a feature of the picture - - - -

# STUDIO CLOSE-UPS

### *Imperial Movietone*

Director Gunjal's "Mahamaya" written by Chimanlal Trivedi failed at the Roxy Talkies. Ex-director Asher's" Lailo Nihar" is at last completed after three years and will probably be seen on the screen in the near future if someone can be induced to show it. Director Chowdhary has rushed through "Pride of India," featuring Sulochana and somehow completed it for exhibition and now he is directing all his energies and attention towards completing "Darling Daughters," featuring Rose and Mubarak. This picture is expected to be a grand success of the season as studio reports say that Rose and Mubarak have put in wonderful team work. Mubarak has always been a polished artiste and Khan Bahadur Ardesher must be complimented for securing permanently the services of Mubarak who is probably our best character actor. Chowdhary is bent on making Rose a greater artiste than even Sulochana. It is a healthy and noble ambition and we wish him every success. With the arrival of the Ratan Bai unit, Kumar has shifted his allegiance to Director Atorthey, and perhaps to please Hafisji, poor Kumar is forced to invent enough yarns about Chowdhary so that the evening may be well spent.

Director Atorthy has shot a setting of his new picture "Sarala". Hafisji thinks that the technique which will be seen in this picture will knock out old stagers like Chowdhary flat. It will take a long time before "Sarala" is finished. At the usual Imperial speed it ought to take at least nine months for this production with Hafisji, Ratan and Atorthy, not to mention the ever dreaming Bali.

### *Sagar Movietone*

Director Luhar's "Gay Birds" will be on the screen very shortly at the Imperial. Director Badami's "Jeevanlata" will be on the screen in the near future at the Imperial. Badami's "Village Girl" is also nearing completion. Director Mehboob is directing a social thriller called "Madan Mohan," while the newly made director Yacoob is busy with the "Lion of the Sea." Dr. Patel who has finally retired from the partnership of the Company, was given a hearty send off at the Victoria Terminus.

### *Bombay Talkies, Ltd*

"Jeevan Naiya" drew crowded houses for several weeks at the Imperial Cinema. The picture was well liked by the public and is expected to give good profits to the company. Their next social story, "Level Crossing" with Devika Rani is fast nearing completion and is expected to be released in Bombay some time next month.

### *Minerva Film Co.*

Director Sohrab Mody's "Saed-e-Havas" is in the editing room. Ever green Pictures, the distributors for the picture, are very enthusiastic about its success and expect to release the picture during August at all important centres.

### *Rajputana Films, Ltd.*

"Romantic India" under the able direction of director Mohan Singh, is now receiving the final polishing. It is a picture with a novel theme and good artistes, and gives promise of proving a box office sensation.

### *Wadia Movietone*

"Miss Frontier Mail", the super thriller, proved a smashing success at the Lamington Talkies. The future programme of the company is very ambitious and they will be presenting to their 'fans' a series of wonderful thrillers and quickies during this season.

### *Daryani Productions*

They have begun well, indeed too well, with their first classic, "Sang Dil Samaj." Contrary to general expectations, it was a pleasant surprise to discover a lot of real merit in the picture. Unfortunately, the picture was caught in the first rains when released at the Krishna Talkies, but still it did not fail to appeal to the critics and audiences alike. It was a real good picture and the honours go to little Ram Daryani who gives a splendid promise of becoming a first class director in the very near future. Little Daryani is taking up another story of the Big Daryani, who is aptly called the "Shakespeare of Sindh" and with a good cast ought to make the second picture a greater success than the first. We earnestly hope he does so. Little Ram needs all encouragement and deserves all compliments.

### *Ranjit Movietone*

Director Chandulal Shah's "Prabhu-ka-Pyara" with Gohar is quite ready while director Jayant Desai's "Matlabi Dunya" is reported to be drawing good houses at the West End. Desai's "Lehari Lala" is receiving the finishing touches in the editing room. Director Madhok is putting his heart and soul in "Jwalamukhi", a social thriller featuring Padmadevi, the Bengali artiste. If we are to believe half of what Mr. Chaturbhuj Doshi says, "Jwalamukhi" is going to be an excellent picture. All the laurels to Madhok.

### *Eastern Arts*

Their "Sher-ka-Punja" a thriller, has been released at the Super Talkies and Gope and Shivdasani are reported to have done well. Yasmin the new talent, also gives a smashing display of her histrionic abilities. Yasmin always had a big future. The company has stopped production for the present but may start production again any day.

### *Sangeet Movietone*

Jaddan Bai has almost completed "Call of the Soul" the social with an extraordinary theme as she puts it. The picture is being shot at the Film City and we hope that, fortified by her previous successes, Jaddan Bai will be able to break the unfortunate chain of failures coming out from this studio so far. We are sure Jaddan Bai will give a good picture.

### *Saroj Movietone*

Director Mujumdar's "Kimiyagar" is fast nearing completion while Director Kapur's "Justice" is still on the block. The prodigal has returned. I mean Director Advani who will be soon busy with "Dilruba." Director Mujamdar is again getting an itching to produce another picture of his own, which means that he will be soon shaking hands with Nanubhai Desai.

### *Metro Movietone*

'The Girl from Lahore" is waiting for a ticket of release in Bombay. No further activities are reported.

### *Mayur Movietone*

After a long time Mr. Srinivasan has been able to complete their maiden production called "Benarsi Thug". As no pains and expense have been spared on this picture it is reported that it is going to be a sound box office attraction.

### *Venus Movietone*

Their powerful first drama called "The Sinner" directed by an 'old sinner', Dr. Sonie, is fast progressing. The picture features Marutirao, Kamla and others and is expected to be a good feast for the music loving audiences of Bombay.

### *Huns Pictures*

After the very successful release of "Holy Crime" at the Majestic, the "Brain Trust" of the company led by Mr. Baburao Pendharkar has decided to shoot "Dharmavir" in Marathi and Hindi written by the well known Maharashtrian writer, P. K. Atre. The picture will be shot in Bombay at the "Film City."

### *Prabhat Cinetone*

"Amar Jyoti" (Immortal Flame) has been released on the 4th at the Krishna Talkies with full salute. From the number of police turbans which are obvious, people think that the tickets are sold by the policemen.

The rush is tremendous and the success of the picture for several weeks is assured. Critics say that it is a top notch picture, while the people swear it is better than that.

### *Kolhapur Cinetone*

Director Reddy is busy polishing "Woman's Challenge." The picture will be released during the month. Director Jagirdar's "Din Duniya" is also complete and he will now be given another social picture. Needless to say that he deserves encouragement. Major Dadasaheb Nimbalkar is busy with "Frontiers of Freedom" which he is directing himself.

*Here is an interesting situation from 'Savkari Pash', a Shalini Cinetone Social super directed by Baburao Painter.*

### *Shalini Cinetone*

Director Baburao Painter is fast progressing with "Pratibha," featuring our first class artiste, Durgabai Khote. The picture is expected to be ready in six months. The new Marathi picture "Savkari Pash" has been almost completed. This is entirely a different version of the silent "Savkari Pash" which Mr. Baburao Painter had taken nearly ten years before, at the Maharashtra Studio. This picture depicts the real life of the innocent Indian farmer and as to how he and his fellows are butchered by the so called big people of society like the money-lenders. The picture deals with one of the greatest problems of rural India in its true local colour.

### *Mukhtar Movietone*

Their maiden picture called "Prem-ki-Aug" is fast nearing completion. Featuring the famous songstress, Mukhtar Begum, and several other prominent local artistes, the picture is expected to be an excellent musical extravaganza. Mukhtar Begum is reported to have done really good work.

### *Taj Productions, Ltd.*

Director Jai Kishan Nanda, B. A, has come down to Bombay to get the copies of "Suhag-ka-Dan" printed. The story of this picture, which is written by the famous dramatist of the Punjab, Syyed Imtiyazali Taj, is very powerful and intensely gripping. The picture is expected to be a great hit. Miss Bibbo shoulders the stellar role.

### *Radha Film Co.*

Their latest Hindi thriller, "Khuni Koun," is in the editing room. Under the direction of G. R. Sethy, this picture is expected to be a box office attraction especially with Kananbala, the new Bengali sensation.

### *East India Film Co*

Director Kardar is in the midst of some big shootings for "Baghi Sipahi." Miss Patience Cooper and Lalita play important parts in the picture. It is expected to be completed in the next month.

Director Debaki Bose's "Sonhera Sansar" is being shot on the sets now, Rampyari and Chhaya, the two popular stars, are the heroines of the two different versions while Gul Hamid and Ganguli play the opposite leads.

---

(*Contd. from P.* 27)

For "Song of Life" I had to exercise all my persuasion to secure the company of Ashok. With a feeling of fast approaching sickness, Ashok sat quietly through the first few reels and then burst out with his vindictive eloquence, "Damn it, she is a wash out, sis. What a bally taste you have got to come and see an old hag prancing about in a young girl's clothes. Oh! What the hell have they done to her. Look, how she is singing with her arm stuck out like a clumsy goose. My God, I am sick of seeing that stuck out limb in every bally picture. Why can't she do something else, something different? If she can't please young men, what the hell is she born for?" He would have gone on, had I not stopped him.

Personally, dear, I think you were not so bad as that. Ashok always believe in superlatives. I think most of the young men do in case of women.

But, darling, you have gone down a lot. You look a tired woman, with all the glamour gone and I think you ought to retire from the screen in fairness to your 'fans' who may still cherish the fond old memory of "Yahoodi-ki-Ladki."

Or leave the present set and work under another director who can regain for you your lost personality. Do something, my dear, we love you so and like to see you on the screen as often as possible.

Don't mind Ashok. "He is a bally fool," as his friends always said. Be another woman and Ashok will once again be on his knees. He is that way always and cannot help it.

Yours Affectionately,
Kamla.

*Maruti Rao and Kamladevi in 'The Sinners' Venus Movietone's Master Hit.*

## MR. R. P. MASTER—(Gold Medallist of 1932)

Fresh from Hollywood, Cameraman Master returned a master cameraman.

In New York, he studied at the New York Institute and soon passed out a graduate with honours. Mr. Master learnt everything theoretical about cinematography and in the opinion of his distinguished American teachers, what he does not know of photography in general, is not worth knowing.

From New York, he proceeded to California and there completed another course in motion picture technique at the University of California. Soon he shifted to Hollywood to conclude his training with movie craft by practical training in the studios,

While numerous others waited outside and returned disappointed, Mr. Master worked feverishly at the R.K.O. Radio Studios and qualified himself as a practical cameraman under the able supervision of several leading cameramen in Hollywood

Ever ambitious, he was not satisfied with the experience he got at the R. K. O. Studios. Opportunity presenting, he managed to secure several weeks' actual shooting in the Paramount Studios and there working, observing, learning and experimenting, he won the admiration of men like Frank Good, Victor Milner and Hatto Jappenbeck.

Right in the wake of his expert training came official recognition. Mr. Rustom Master was elected a Fellow of the Royal Society of Arts in London, an Associate of the Royal Photographic Society of Great Britain and an Associate Member of the Society of Motion Picture Engineers.

Hollywood is not slow in rewarding real merit and Mr. Master was offered permanent prospects by a leading studio, but Mr. Master got home sick and preferred to return to India, Mr. Master hopes to introduce higher camera technique in India if he is allowed to,

DON'T BE NERVOUS

*HERE HE COMES—*

Just to save you and blow off your Slack Season

**WHO?**

Call him for your Theatre to Safeguard your Box-Office Value and Insure your Income

*Distributed by*

EVERGREEN PICTURES

Ballard Estate, - - BOMBAY.

*Produced by*

PRAKASH PICTURES

Kurla Road, Andheri, BOMBAY.

*Our next under Production*

PASSING SHOW

*—Featuring—*

Master JAYANT and Miss PADMADEVI.

*Director:* DWARKA KHOSLA

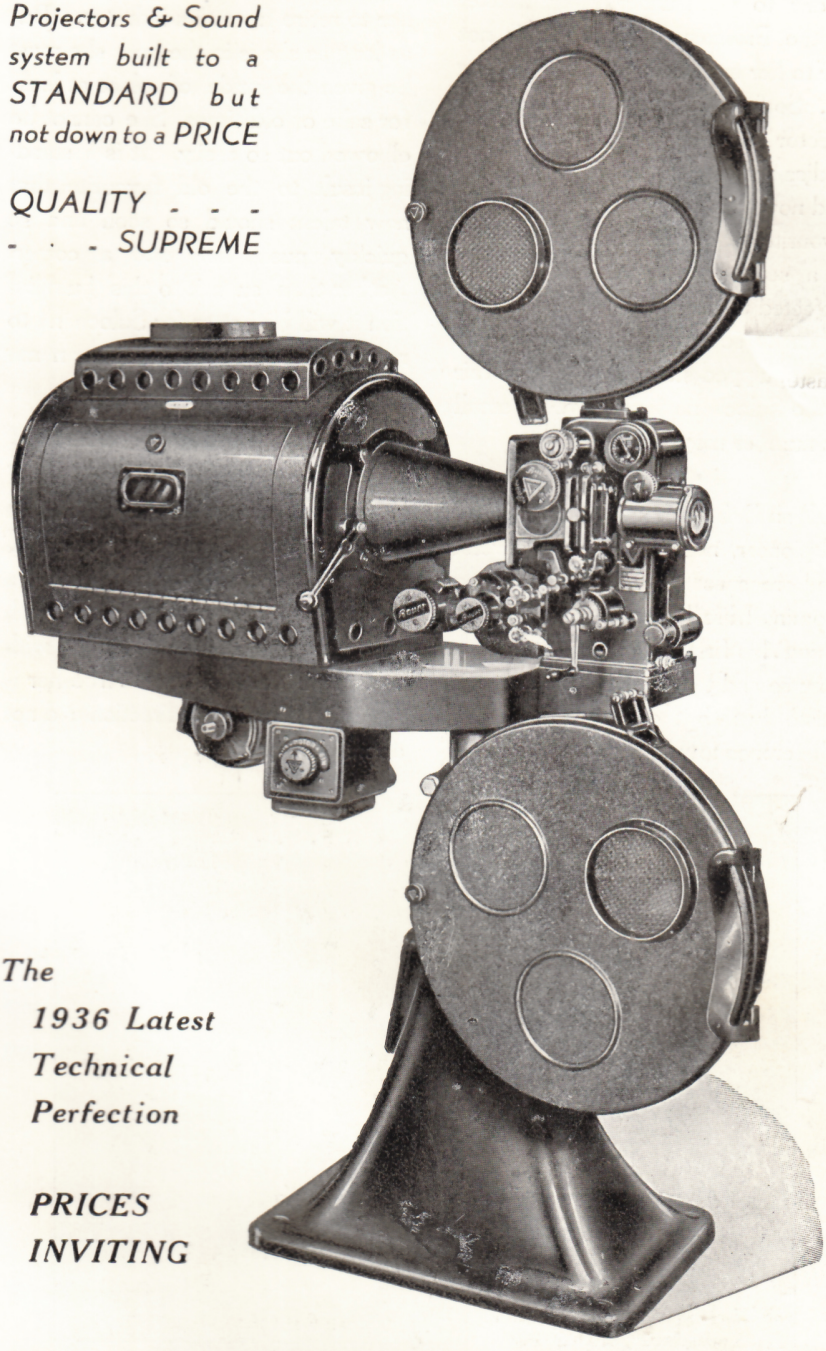
# Ideas

WORTHWHILE ARE
WORTH THEIR WEIGHT

# Bauer

*Projectors & Sound system built to a STANDARD but not down to a PRICE*

*QUALITY - - - - - - SUPREME*



*The 1936 Latest Technical Perfection*

***PRICES INVITING***

in brief:—

- ***Durability*** - - - - -
- ***Sturdy Construction*** - -
- ***Automatic Oil Circulation*** -
- ***Automatic loop Adjusters*** -
- ***Constant Air Cooling*** - -
- ***Extra Luminous Silver White Picture*** - - - - - - -
- ***Sound—Supreme—Excellence***

***The land mark in the history of the sound revelation. . . . .***

***Sole Agents :***

International Talkie Equipment Company

187, Hornby Road, - BOMBAY

Phone : 20892 Grams. 'SOUNDHEAD'

# Howlers of the Month

Reviewing 'Sang Dil Samaj' a Daryani production recently released at the Krishna Talkies, the "Bombay Chronicle," one of our leading dailies, writes: "There is also that beautiful Padmadevi who not only adds pep into the picture by her fine acting but also rings the whole house with her enchanting music".

Enchanted, the audience seemed to have slept through several shows.

❁ ❁ ❁ ❁

"The greatest and the Best." "Challenger Indian Talkie," "Pia ki-Jogan" says Lalla in his advertisements of the picture. Prabhat and New Theatres intend closing down their shows. They cannot take up the challenge. It is beyond them.

❁ ❁ ❁ ❁

Sir N.N. Sircar, Law Member for India, recently visited Bombay and was given a tea party at the Imperial Film Co. Khan Bhadur Ardeshar Irani, encouraged by Russi Baharucha and supported by Seth Abdulally, received the great man, while Miss Rose is reported to have received Lady Sircar. Didn't I tell you that Rose is the new fashion at the Imperial.

Bharucha was seen dancing attendance and continuously talking with Sir N. N,, probably arguing out the Khan Bahadur's qualifications for a knighthood.

❁ ❁ ❁ ❁

Reports from the Imperial say that Director Chowdhary's "Darling Daughters' featuring Miss Rose is going to be an extraordinary picture in every respect. Rose has acted so well and sung so beautifully that even Chowdhary is found whistling the songs in odd corners. Come on Rose, the world is waiting for your "marvellous voice" as Chowdhary puts it.

❁ ❁ ❁ ❁

By the way we cannot understand why the proprietors of the Imperial have sent old Sulochana away to Dadar to work under Homi Master for the Premier Pictures. It is not fair to her even though she is getting old. So far, she was given to the ace director Chowdhary at the parent studios which are very well equipped. And now it is sheer injustice to an old favourite that she should be relegated to a second class position and be subjected to the humiliation of working under second class directors and at ill equipped studios. It is not fair to the Sulochana fans however small the number may be.

❁ ❁ ❁ ❁

Khan Bahadur Ardeshar, our brave old pioneer, must be having several good reasons for exploiting and booming Miss Rose, the new find, by asking his first director Chowdhary to nurse and take special care of this artiste but that does not justify his indifference towards an old favourite, Sulochana, who has given him some good pictures in the past. Rose may be better than Sulochana in numerous ways, but still some fans will have the old sweetheart, Ardeshar must be fair.

❁ ❁ ❁ ❁ ❁

It is not that Sulochana needs a job badly. She has earned enough during her brilliant career to enable her to retire from this industry. But as long as she is in the line, she must be given the pride of place at least for sake of old times. She cannot be elbowed out so easily. It is a standing insult to the old favourite that new talent should so soon and so quickly push her into a corner. Rather than submit to this humiliation it will be better for Sulochana to retire from the line with her name still at the top.

❁ ❁ ❁ ❁

It is reported that Mr. Hafisjee of the Ratan Bai unit has placed before Khan Bahadur Ardeshar Irani a proposal to produce "Haji Murad" a Tolstoy story, on a large scale, with Sulochana and Ratan Bai, and with himself as the director. Ardeshar is worrying about the direction and not about the story.

*Tom Tyler in the Fighting Hero*

*To be Shortly Released at Prominent Theatre "Roxy"*

"THE GRAND ENTERTAINMENT SHOW"

Containing Fifteen Melodious & Enchanting Songs,

RECORDED BY HIS MASTER'S VOICE GRAMOPHONE CO.

*Several thrilling stunts—unique camera trick scenes*

FULL OF

**Suspense ◆ Pathos ◆ Gasps**

WHILE

D.P. BHARGAVA,

Pt. BADRI Pd.

and

Munshee Khanjar,

THE TRIO

Comedians will stimulate your nerves to unresistable

LAUGHTER,

SHYAM SUNDER

&

RADHARANI

will amuse your cupid heart by their passionate enacting.

But Nurjehan, the Heroine, will lead you from climax to climax by her emotional and expressive acting and make your heart throb until you heave a sigh of relief by the miraculous change of heart of the villain which is displayed by the well-known villain,

DAR

*The bewitching dances of the Jewess Miss Lily alone is worth your Box-Office value*

*For booking apply to:*

RAJPUTANA FILMS LIMITED.

293-A, BELLASSIS RD BOMBAY, 8. Tel: OFFICE: 42408—Tel: RESIDENCE, MANAGING AGENT: 42823.

By the way, Hafisji never fails to remind the Khan Bahadur, that he (Hafisji) was at one time the general manager of New Theatres, and it was owing to his management that great successes like "Puran Bhakt" and "Yahoodi-Ki-Larki." were produced. Is Hafisji thinking of displacing R.C.N. Brocha, the present General Manager of the Imperial Film Co?

❁ ❁ ❁ ❁

This is wonderful team work. They say that Miss Rose is training old Sulochana in the correct pronunciation and diction of the Urdu dialogues of "The Pride of India", Great girl, Rose, if this is true:

❁ ❁ ❁ ❁

Khatoon acted marvellously in the latter portions of "Matlabi Dunya". Critics say that she lived her part. "Didn't I tell you so" says Chaturbhuj to Chandulal.

❁ ❁ ❁ ❁ ❁

"Maduri is very lucky to be working under me" says Jayant Desai. People think it is the other way about.

❁ ❁ ❁ ❁

Dr. Patel, ex-partner Sagar, is floating a big producing concern at Bangalore. Is he vindicating his ex-partnership by showing Chimanbha Desai how to run a Company?

❁ ❁ ❁

In the meantime, Chimanbhai Desai seems to have lost his moorings. He nurses imaginary grievances against papers which give him good publicity, Poor boy! he has our sympathy.

## *Results of the "Gohar Gold Medal 1935-36."*

1 For the best Picture, "Devdas" (New Theatres),

2 " Direction Mr. Shantaram (Prabhat)

3 " Story, Mr. Chandulal Shah (Ranjit).

4 " Acting, Miss Gohar (Ranjit)

5 " Acting, Chandramohan (Prabhat)

What a consolation that half of the gold has remained in the family, in spite of Mr. Shah's obvious protests at the meeting? So Shantaram, the producer, is going to accept a medal from another producer and that too a girl's medal! And the great New Theatres will allow Ranjit to sit in judgment over their merits, Great! And Chandramohan, a Prabhat artiste, is going to accept a medal, even though it is of gold, from Gohar, a Ranjit artiste, Nice! What a freemasons' brotherhood! The world is surely changing fast.

❁ ❁ ❁ ❁ ❁

*Joan Gardner in Remember To-night. (United Artists)*

Wonder why Hafisji was not given a Gohar gold medal for his marvellous work in "Song of Life"?

❁ ❁ ❁ ❁ ❁

"Pornima Pictures", (which means "Full-moon Pictures") are producing "Chevrolet 1936", People say that Mr. Kevalchand of Kapurchand Brothers will direct the picture, assisted by Chunibhai Desai. By the time these full moon people finish the picture the 1937 Chevrolet will be on the market.

❁ ❁ ❁ ❁ ❁

Reports say that New Theatres intend taking up Najamul Hussein, the hero of "Jawani-Ki-Hawa," to provide him with the same homely atmosphere which he had at the Bombay Talkies. A bad case of Bengal complex.

❁ ❁ ❁ ❁

Devika Rani stars in "Achut Kanya", What a "sweet untouchable." Beware, "fans"! Don't touch her, otherwise—.

❁ ❁ ❁ ❁

Haribhai Desai. ex-Surya Films, has at last started a picture, as was expected. He didn't praise Kapurchand for nothing. Poor Kapurchand is living it down in Japan.

❁ ❁ ❁

Believe it or not: R.K. Rele, B.A., Hons, LL.B., is the Editor of the M.P. Monthly. The copies are available in Khatav Vady, Girgaon Bombay. Please apply. (Not an advertisement—an appreciation).

*Hark! Listen!* *Hark! See! Hear!*

MELODIOUS

MUKHTAR BEGUM

IN

# Prem-ki-A'g

An Epic of the decade, A Great story of Love, Revenge and Sacrifice of a woman from the Great Pen of

AGHA JABBAR SHER

OF

Late Agha Hashr Kashmiri
Blood & School of Thought

IT'S

MUKHTAR BEGUM,

the long awaited emotion of the Silver Screen supported by

Hasina Bano & Bhai Desa
the idols of Movieland

with

F. M. BUTT. D. N UPPAL.
SAFDAR, PRANSHANKAR &
A R. AKHTAR.

*Directed by :* M. L. KAPOOR
*Photography :* PRAHLAD DUTT
*Sound :* PILLAI
*Music :* — MUKHTAR BEGUM
*Publicity* In charge: Rafi B. Kashmiri

***Produced at :***

Mohan Sound Studios,
BOMBAY.

## Mukhtar Film Company

120, MAIN ROAD, DADAR, BOMBAY 14.

# CAPCO

REGD. TRADE MARK

## RECORDING EQUIPMENT

**The Premier British-made Non-Royalty Equipment**

*RECORDERS BUILT AND INSTALLED AT –*
British International Pictures, Elstree.
British Instructional Films, Welwyn.
Pathe Pictures Ltd.
Universal Talking News.

*OUTSTANDING PRODUCTIONS INCLUDE –*
Blossom Time.
I Give My Heart
Heart's Desire.
Drake of England
Radio Parade 1935.
Old Curiosity Shop, etc., etc.
Pathe Gazette, etc.
Universal News, etc., etc.

"It is a significant tribute to the quality of the 'Capco' recording equipment that the most successful musical films made in this country have been produced at the British International Studios at Elstree, where recorders manufactured by Caplin Engineering Co., Ltd., are installed."
*Extract from Kine. Year Book.*

Sole Agents:-

**MOVIE CAMERA CO.**
LAMINGTON ROAD BOMBAY, 4.

*"Howlers" (Cont.)*

"Rupbani", a new monthly from Delhi, writes: "Amar Jyoti" is the first Indian picture in which three celebrated stars of the Indian film world—Durga Khote, Nalini Tarkhud and Shanta Apte — act together". People are searching for the missing Nalini Tarkhad, Read "Rupbani" for fibs.

* * * *

"Sulochana is offered Rs. 10000/- a month by Karnani says "Rupbani"

Why does she not go? Karnani is certainly the best friend Khan Bahadur Ardeshar has got. Perhaps Sulochana passed this news as a tip to Rishab Charan Jain, the Editor, when he interviewed her. Tell us another, darling!

* *

R.C. Jain, the Editor of "Rupbani," describes Sulochana in his interview, "I saw her with a full gaze. She was certainly eight years older than I saw her last, yet she was as bright as the sun, as fresh as morning dew and as lively as life itself". This blighter was either drunk or badly in-love. Has he seen the sun lately?

* * * *

R. C. Jain (Editor to Sulochana) "Do you think that Mr Chowdhary's direction is not up to the mark?" Sulochana.; "When I did not sing his praises in reply to your previous question you can conclude that I consider his direction to be worthless", (Extract from "Rupbani", July 36.)

*"Charming on all fronts" said a critic once when he saw Rajkumari in her first picture. She is coming again in 'Pujarin' the next New Theatres' Release*

**For Motor Finance of any sort—Please Phone 27193 or write Garware Finance Corp. Ltd. Bombay, 4.**

## *Musavvir*

Recently our attention was drawn to this popular Urdu weekly edited by Mr. Mahomed Nazir under the able supervision of Mr. Nazam Ansari, one of the best Urdu writers of our time. It is published every week and after three weekly issues, they give a big monthly number full of numerous illustrations and beautiful art plates of our leading screen stars. On perusing the recent monthly number we were surprised at the wealth of diverse reading material provided by the versatile editor. Apart from some short stories, there are beautiful poems by Nazam Ansari and Hafiz Jullundari which are by themselves worth the small price of three annas charged for the monthly number; In addition to the above features, there is the all important cinema section written in a masterly way with a lot of interesting details of men and things in the Indian film industry. Altogether, Musavvir is easily the best Urdu weekly in Bombay on cinema and other allied subjects. We recommend it to the Urdu knowing readers of "Filmindia"

*—The Editor.*

Edited and Printed by D. K. PARKER at The New Jack Printing Works, 75, Apollo Street, Fort, Bombay and Published by him for the Proprietors, Parker, Bocarro & Co, from the same place.

Crocodiles' Tears are Shed by every one for the Ignorance of the Indian Farmer but no one Conceives of the Hell they are struggling in—

a Bitter Truth brought to the Lime Light of the Silver Screen for the first time by the Illustrious Shalini Cinetone in its new Marathi Rural,

# Savkari Pash

*featuring:*

AMEENA, SARDAR,
VISHNUPANT, AUNDHKAR,
ZUNZARRAO, MANDRE,
THENGDI, PARANJPE.

*Director:*

**BABURAO PAINTER**

*Watch for our next Hindi—Marathi Super*

**PRATIBHA**

*featuring*

**Durgabai Khote.**

*Apply for Booking*

## Peerless Pictures

116, Charni Road, BOMBAY.

*Ready for Booking*

1 **Usha**

2 **Rajmukut**

3 **Aseer-i-Havis**

*Coming with a Big Bang !*

# AT THE MAJESTIC CINEMA

*A superb screen classic with plenty of music, thrills, melodrama, and entertainment*

*Some Stars of the Picture:*

Miss Ratanbai
Master Vithal
Shahu Modak
Hafisjee
Mr. Pathak
Miss Sudhabala
Raja Pandit
etc., etc.

***From the 1st August 1936***

*RELEASED THROUGH*

## KOLHAPUR TALKIES DISTRIBUTORS

LAMINGTON ROAD, BOMBAY